THE NEW YORK DRAMATIC MIRROR.

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LIZZIE EVANS.

AT THE THEATRES.

Garden Theatre.—Don Juan.

Play in four acts, by Richard Mansfield. Produced May 18.

Don Alonzo	D. O. Harkins
Don Luis	W. H. Crompton
Don Juan	Richard Mansfield
Guzman	H. G. Andrews
Leperello	W. J. Ferguson
Sebastian	Vincent Sternroyd
An Innkeeper	Harry Gwynette
Donna Julia	Ada Dwyer
Donna Emilia	Hazel Selden
Donna Elvira	Maggie Holloway
Zerlina	Minnie Dupree
Geraida	Maud Monroe
Lucia	Beatrice Cameron

Mr. Mansfield's ambition has taken a new turn. Perhaps, nettled by certain doubts cast upon his claims to the lion's share of Beau Brummell's authorship, he determined to show the critics and the public what he could do as dramatist, actor, designer, composer and stage-director all in one. The result was that on Monday evening we had Don Juan; or, the Sad Adventures of a Youth, for every detail of which—the supporting actors alone excepted—Mr. Mansfield himself was personally and solely responsible.

Don Juan is a familiar figure in legend, romance, poem and drama. Indeed, Mr. Mansfield somewhat ironically "acknowledges with gratitude his indebtedness to Lord Byron, M. Moliere, M. Alexandre Dumas, pere, M. Merimée and others." We imagine that he drew as much inspiration from the "others" as from the distinguished writers named.

The play, which is in four acts, makes the amorous and fickle hero more ingenuous than tradition warrants. It is in this saving quality that whatever originality has been shown in the handling of the character consists.

Don Juan is presented as a youth who has fallen in love with life; who is changeable as the weather-cock, impetuous, given more to action than to thought, defective in the moral sense, yet possessed of latent virtues that remain hid until the consequences of heedless folly bring them into strong relief.

This Don Juan possesses some of the striking characteristics of Hawthorne's Donatello—the animal spirits, the passion for freedom, the zest for sunshine—blended with the impulses and habits of the young cavaliers found in the teeming pages of Le Sage. He is not a deliberate villain, but merely a careless intriguer—buoyant with youth, passionate, selfish, chivalrous, mendacious by turns. The swish of one petticoat swerves him from the hot pursuit of another. To make love to every pretty girl comes as natural to him as to pay her compliments. His mind is incapable of deep thought, but still he has sage intuitions sometimes. He is an inconstant boy, blessed with few brains.

The first and second acts of the play are light and exuberant. In them we see Don Juan refuse to wed the old and ugly Donna Elvira, and start forth on adventures bent, attended by his servant Leperello, and followed by his faithful sweetheart, Lucia, disguised as a page. He fascinates all the women of Saragossa, and incurs the jealousy and hatred of their husbands and lovers. Donna Emilia, who is one of his conquests, is the means of getting him into trouble with that fierce and cruel grandee, Don Alonzo, her husband. The youth and Alonzo meet. The lie is passed; Juan replies by a blow with his glove, and the noble vows vengeance.

The third act finds Donna Emilia in the cloister of the White Ladies, deep in consultation with Lucia, who is in sore distress over Juan's mormonistic inclinations. A letter is thrown through the open window. In it the versatile young adventurer protests his love for the page, whose sex and identity he has discovered. Emilia writes a reply inviting him to ascend and bid them both farewell forever. This missive falls into Alonzo's hands. He compels the wife to write at his dictation another invitation to Juan to enter the cloister, and then lies in wait with armed men to assassinate him. Juan comes; his danger is made known and he cudgels his brains to find some way out of the trap that has been laid. A rope ladder is thrown up to the window. Lucia, to create a diversion and enable her lover to escape by a secret door, descends it and engages the guards below in combat. As the barricaded entrance is forced by the Duke and his men Juan hastens after Lucia to give her aid. She swoons and he is severely wounded.

The last act is laid in the dungeon of the inquisitors, where Don Juan is confined, ill and semi-delirious, watched by Lucia. In this extremity he discovers too late that Lucia is after all the woman he truly loves. She is perfectly satisfied with his explanation—how often trusting women have heard it and swallowed it!—that all the other affairs were mere flirtations, and not the real thing at all. Emilia conceives a plot for Juan's escape. She personates the prisoner and when Alonzo comes Lucia secures his sword. Juan then, although weak and dying, uses his last strength to cover the escape of Lucia and Emilia, holding the Duke at bay. When that is accomplished his sword falls from his hand and death frees him from his troubles.

The play is ingeniously designed. The comedy scenes are quaint and the dialogue is, at times, both witty and caustic. The character of the hero is cleverly developed, often by remarkably vigorous touches. The situations in the third act are strong, while the last act—unlike the majority of last acts—is the best of the four. What the first half of the play lacks in action is more than supplied by the absorbing dramatic movement of the latter portion.

In Don Juan Mr. Mansfield deserves more praise for his plot and text than for his acting. His keen intelligence and his artistic aim are plainly felt. But he is physically unsuited to the role. He is neither the graceful nor the beautiful youth whose powers of fascinating are irresistible. He moves awkwardly and his features are far from the ideal of the picturesque young gallant. Mr. Mansfield poses, hops, skips and jumps; grimaces vacuously; speaks with a commonplace, modern accent, and altogether is as unlike the Don Juan his own pen created as can be imagined. Fechter could have played this part superbly; to do it justice a handsome, pliant actor of the almost extinct romantic school is required. Mr. Mansfield is at his best in the comedy scenes. His love-making is far from convincing to a New York audience—although it serves to convince the girls of Saragossa—and his acting in the strong last act is artificial and ineffective, bordering at moments, indeed, upon the ridiculous and grotesque.

We have many times enjoyed the opportunity to commend Mr. Mansfield's acting; this time we are only permitted to commend his play.

Mr. Harkins is an impressive Alonzo. Mr. Compton plays Don Luis in right good earnest. Mr. Ferguson is drily amusing as Leperello, but he misses some tempting points. Messrs. Andrews, Sternroyd, and Gwynette are eminently satisfactory in minor parts.

The Donna Julia of Miss Dwyer is an admirable impersonation. Miss Holloway is a picture of angular and unattractive spinsterhood. Miss Dupree is a pretty Zerlina.

Lucia, for which Miss Cameron is cast, is a charming role, rich in opportunities for acting of the finer sort. Miss Cameron, in spite of her experience, is thoroughly amateurish in it. She makes the masquerading maiden hard, precise and priggish.

Don Juan is capitally mounted. The scenes are picturesque and in harmony with the place and period. The costumes are in the best possible taste.

New York.—A Knotty Affair.

Farcical comedy in three acts, by Herbert Hall Winslow. Produced May 18.

Jay Proctor Knott	John C. Rice
Wilhelm Van Keuren	Charles J. Ross
Benjamin Franklin Sniggs	Gus Frankel
Don Rodertgo Aguila De Lopez	George W. Barnum
Squire Jabez Fielding	Joseph J. Riley
Sadie Fielding	Helen Lowell
Kitty Carleton	Sally Cohen
Madge Morrison	Mattie Earle
Dora Fielding	Patti Stone
Leonora	Florence Barry

John C. Rice and what he is pleased to term his "company of artists" are in town this week with A Knotty Affair at the New York Theatre.

Playgoers that are partial to the olla podrida style of entertainment known now-a-days as farce-comedy will recall the animated and nimble legs of Mr. Rice in My Aunt Bridget. Dancing is his forte. As one of the feminine characters puts it in his present play—"he dances divinely." With regard to his acting—well, that's quite a different affair. A man may dance and dance and be no actor. But then Mr. Rice may be an artist—a variety-stage artist. He is certainly not a comedian of the first quality, but he is sufficiently amusing to scintillate in farce-comedy. He gets a great many laughs, and that is the *sine qua non* of a comic star, from a box-office point of view.

In the present instance, Mr. Rice struggles with a German character part, but his dialect is a little off color, and his disguise is simply John C. Rice, in a blonde wig, trying to assume a Teutonic accent. Let it be said to his everlasting credit, however, that he does not push himself unduly in the foreground. He wisely allows other clever people ample opportunity to set forth their various specialties, and there can be no question as to the diverting character of these specialties as a whole.

The plot of the piece is, indeed, a knotty affair. It will probably never be unraveled. The author, Herbert Hall Winslow, has evidently come to the conclusion that many farcical predicaments are to be extracted from the ancient device of mistaken identity. He, accordingly, has a German, Wilhelm Van Keuren, assume the name of Jay Proctor Knott, while, by the mere fact of coincident, an individual really exists who has a baptismal right to that name. By an equally far-fetched coincident the genuine Knott assumes the name of Wilhelm Van Keuren.

How an editor with a pronounced Teutonic accent and foreign individuality could pass himself off, even on a rural community as possessing any claim to the spread-eagle appellation of Jay Proctor Knott is not easily explained. His sole motive for changing his name is that he is threatened with a breach of promise suit. He is heartily sorry for it long before the end of the third act, as the genuine Jay Proctor Knott is in a worse scrape than he is, having shamelessly deserted his wife to indulge in the delights and freedom of bachelor life. Ultimately both men are arrested, each one for the other's alleged misdeeds. This, of course, leads to a resumption of their real names, and all is explained and forgiven.

The principal "artist" involved in Mr. Rice's Knotty Affair is Charles J. Ross, who assumes the role of the bogus Wilhelm Van Keuren. His imitations of popular actors were very clever. Mattie Earle assisted him in his burlesque scene of Antony and Cleopatra in the last act, replacing Mabel Fenton, who was unable to appear owing to the injuries she sustained from being burned in her dressing-room at Paterson, N. J., last week. Miss Earle proved a clever substitute, and made the most of the role of Madge Morrison.

Gus Frankel was as successful with the "tough" part of Sniggs as he had been in a similar character in The Power of the Press. George W. Barnum made a hit as a fire-eating Portuguese nobleman.

Sally Cohen danced and sang with taking animation in the music lesson scene with Mr. Rice, and her lullaby song was also much applauded.

Ada Jones and Patti Stone were equally pleasing in their vocal selections.

Helen Lowell acted with humorous intensity as Sadie Fielding, a young woman who is desperately in love with the editor. Bessie Clayton shared with Mr. Rice the terpsichorean honors of the evening in the Kirmess scene of the last act.

The scenic settings by Harley Merry in Acts Two and Three were much admired. The costumes deserve a word of commendation for taste and elegance.

Bijou.—Aunt Bridget's Baby.

Farce-comedy in three acts. Produced May 18.

Bridget McVeigh	George W. Monroe
Owen McFee	Edward Heffernan
Shadow Pinchem	Thomas Le Mack
Captain Astoroid	Frank W. Holland
Dudley Astoroid	J. Aldrich Libbey
Bruce Ashton	W. Andrew Mack
Calis Thenics	Kate Davis
Seta Lamont	Charlotte Burby
Sophie	Catherine Gerald
Eloise	Ada Dare
Annette De Dong	Sadie McDonald
Splinters	Nellie Rosebud

At a little past eight o'clock on Monday night George Monroe as Bridget McVeigh, an Irish lady of wealth, ambitious to be married, wheeled upon the stage of the Bijou Theatre in a tandem tricycle. He—or let us say she—was greeted with vociferous applause and laughter.

The applause and the laughter continued throughout the evening. Mr. Monroe and his audience were *en rapport*.

Aunt Bridget's Baby consists of some borrowed music—very light and very catchy; George Munroe, a rotund, bovine, farceur with a simpering and contagious laugh, a topical song; half a dozen pretty girls, a third of whom have good voices; and enough horse-play and comic "business" to keep an audience of to-day in continual paroxysms of mirth.

The authors of Aunt Bridget's Baby, foreseeing that he who thinks might ask "why and what is this?" have forestalled the thinker by a note on the programme in which they declare that they were actuated in the construction of the piece by the desire, solely, to please the eye and tickle the fancy.

Aunt Bridget's Baby has a plot. Every once in a while—between songs—it tries to crop out. Aunt Bridget once upon a day adopted a poor orphan. At the time of the play, the baby has blossomed into a pert soubrette. Bridget loves Owen McFee, a supposed "boodler." Shadow Pinchem, a detective, is tracking the supposed boodler. Captain Astoroid has an adopted son and a nephew who both sing very well. Sophie and Eloise are college girls, home on vacation and to get married. Then there is a sweetheart for "the baby." Those are the ingredients that are mixed into the theatrical mortar from which came Aunt Bridget's Baby. There are some other couples who pair off by the time the curtain falls.

It must be conceded that George Monroe is droll. He's fat, and he waddles, and he ps, and takes the audience into his confidence, and wears the most glaring gowns. His most remarkable costume was a bathing suit, in which he goes in bathing, after the fashion of George K. Fortescue in Evangeline.

Ed. Heffernan as McFee was grotesque. Thomas LeMack sang a by no means new song called "The World's Fair." He also introduced some specialties which were too old to be funny.

Aldrich Libby received three encores for his singing of "Boys Together." He deserved them. He has an exceedingly sweet voice that lacks power. Andrew Mack also sang. He has a powerful voice that lacks sweetness.

The authors must have had Ada Dare in mind when they wrote "to please the eye" in their note. She is a piquant young woman, with a charming face and clear voice. Catherine Gerald and Sadie McDonald may also have suggested the note to the authors.

Nellie Rosebud, who played the baby, danced with agility a sand jig. Kate Davis, in her role of a teacher of vocal and physical culture, gave clever imitations of singers and of children squabbling for cake.

The costumes, designed by De Grimm, were harmonious and tasteful.

Act I. represents an exterior view of Bridget's house at Long Branch. It is the house, we believe, which Nat C. Goodwin as The Nominee occupied. The ocean view was a successful perspective painting.

The scene of the second act is the deck of a steam-yacht. It called to mind a similar scene in Ship Ahoy in favor of the latter.

Fed on the pap of contemporaneous public taste, Aunt Bridget's Baby will probably thrive.

People's.—Kidnapped.

Melodrama in three acts, by D. K. Higgins. Produced May 18.

Grace Baybrook	Georgia Waldron
Annie Blake	Madeline Bouton
Meggie McMooney	Dickie Delaro
Daisy	Marie Pearsall
Mother Pujeol	Jane Warren
Philip Northcotte	Arthur Byron
Antoin Lazette	Benn Sackett
Nosey	K. Kinzie
Michael McMooney	John W. Foster
Martin Baybrook	J. H. Williams
Louie Rhinegold	D. K. Higgins

A large audience in the People's Theatre on Monday night extended to Kidnapped one of those old-time enthusiastic receptions such as only a Bowery audience can give, and only then when the Bowery is pleased.

The piece teems with the most thrilling of thrilling scenes, interspersed here and there with a few more or less improbable situations and vivid stage effects. Sensational plays are always in demand with a certain class of playgoers. This is a sensational age, and considered for that reason alone, Kidnapped will undoubtedly prove successful.

The story of the play runs as follows: The heroine, a young girl, is in love with an artist. Her father, who is apparently wealthy, has committed a crime, and in order to raise money enough to cover his dishonest acts, by entreaties and threats forces her to agree to marry the scheming villain. But, at the altar, she flees from the ceremony and seeks refuge in the house of an Irish policeman, a typical member of the famous "fooroe." She there meets her lover, the artist, and an affecting scene takes place. He, by the way, has been accused of the murder of a woman who had escaped after being wrongfully detained in a mad-house by the villain, whose wife she is. The villain and his accomplices appear. They are searching for the heroine, and the hero, fearing discovery, makes off, supposing them to be detectives. Then comes an exciting scene. The heroine is abducted in a real cab drawn by two live horses.

After varying mishaps and misfortunes, however, the heroine is eventually found by the hero. The villain is unmasked, the dual life he has led as a burglar and a gentleman is revealed, and, in his effort to escape the vengeance of the hero, he is stabbed. An alarm is sounded, and with the rush and hurry attendant on such incidents, a real police ambulance, drawn by two spirited horses, dashes on the stage, the villain is carried off by the police, the hero's innocence fully established, and the curtain falls.

The piece was effectively staged, and the acting was fully up to the requirements of such performances.

Georgia Waldron as the heroine played the part with grace and conscientiously, and was particularly successful in the pathetic and emotional scenes. Marie Pearsall as Daisy, a daughter of the policeman, pleased the audience with her lively acting, and Dickie Delaro as Mrs. McMooney her mother, was very good.

Young Arthur Byron as Philip Northcote, the artist and hero, gave a manly performance of the role, and was frequently and loudly applauded. The dual character of Antoine Lazette, *alias* Jacques Daggard, the villain, was most cleverly played by Ben Sackett, and much amazement and a good character bit was seen in the part of McMooney, the politician, assumed by John W. Foster. D. K. Higgins, the author, played the role of the German dude quite cleverly, and after several of the acts the audience demanded his appearance to receive their hearty tokens of approval.

Grand Opera House.—Forget-Me-Not.

Rose Coghlan and her company opened a week's engagement at the Grand Opera House on Monday night in Forget-Me-Not.

Miss Coghlan played the leading part of the adventuress Stephanie with her accustomed ability in that line of characters. Her representation of the relentless cruelty and daring of the wicked courtesan, in the early progress of the play, was in fine opposition to the strong delineation of hate and terror of the assassin in the third act. The gifted actress has in Stephanie a part admirably suited to her. Her costumes were in exquisite taste.

The next in order of special dramatic merit was the Mrs. Foley of Jennie Weathersby. The severe, peremptory propriety of the character, as she portrayed it, was in humorous contrast to the passionate outbursts of the heroine.

Alice Verney was played by Beatrice Moreland quite gracefully, though without much dramatic color. The part, however, is naturally of a tame order.

The leading male role of Sir Horace Welby was well acted by John T. Sullivan. It was an excellent portrayal of the modern man of society.

Thomas Whiffin as the roué, Prince Malleotti, furnished an admirable specimen of the class whose position and manners are aristocratic, while their habits and morals are vicious and degraded.

Frank Lander personated Barrato, the revengeful Corsican, with the excitability of the natives of the sunny South.

Miss Coghlan is to appear this (Wednesday) evening in London Assurance, and on Friday and Saturday nights in the double bill of Lady Barter and Nance Oldfield.

Tony Pastor's.—Variety.

There was a large house at Tony Pastor's last Monday evening, and an excellent programme was much enjoyed by the audience.

The evening's entertainment presented a double interest inasmuch as it was the closing week of Mr. Pastor's own company, and was, besides, the company that has been chosen to spread Mr. Pastor's fame far and wide upon the road.

The programme was opened by Bellac, the clever necromancer, and his pretty assistant, Aouda. The work of both was highly interesting.

Frank Riley, who followed, introduced several Southern buck dances, which the audience seemed to appreciate greatly.

Theo, the artistic musician, is a trifle antiquated in her line of business, but Theo happened to be a pretty girl, and everybody forgave her while listening to her ringing chimes in rapture.

Lotta Gibson, of course, received an ovation when she came on, and did not make her final exit before she had been encored half-a-dozen times. Her song, "This Little Bird Whispered to Me," proved an especial favorite.

An amusing comedy sketch, entitled Passing the Toll-Gate, was furnished by Patsy and Elise, and Winifred Johnson delighted the bald-head contingent, as well as every one else, by some fine work on the banjo.

A new-comer, named Will Dennis, succeeded in calling forth several encores for his Irish songs, and, as heretofore, Flora Moore had it all her own way.

The Julians—Rose and Martin—twisted their symmetrical limbs about as gracefully as could be reasonably expected, and this edifying spectacle was succeeded by Frank Bush, the inimitable story teller.

The programme closed by a remarkable magic entertainment, entitled Cremation, by Fred. Morphet and his wife.

Fourteenth Street.—Kate.

Annie Pixley in Kate, a romance of the civil war, is the attraction at the Fourteenth Street Theatre this week, and on Monday night the house was well filled by an appreciative audience.

The piece was fully described in these columns when it was first seen in New York at the Grand Opera House.

Miss Pixley seemed thoroughly at home as Kate Desmond, and sang a number of songs in a very pleasing manner.

Carrie Reynolds was rather stagey as Mrs. Craven. Charles H. Bradshaw, Joseph Bren-

nan and John T. Burke gave capital support to the star.

The scenery and stage settings were in good taste.

Next week, Later On.

The Standard.—Ship Ahoy.

The return of the nautical opera, Ship Ahoy, to the Standard Theatre on Monday night acted as a panacea to a suffering patronage, who have patiently witnessed for many weeks numerous farce-comedies and other dramatic bric-a-brac.

The operetta's provincial tour has proven somewhat beneficial to both the score and libretto, which are now given with more force and effect.

T. J. Cronin as the Commodore gave a pleasing and humorous presentation, as did also Jerome Sykes as Colonel Mulberry.

Wallace McCreery as Lieutenant Lollypop and Frank Ridsdale as Ensign Toddles made the most of their respective parts.

Marian Giroux as Lula displayed a handsome personality, a fairly good voice, and much vivacity. Lotta Gilman and Cecilia Pollock gave satisfaction as the two prima donnas.

Daly's.—Rosina Vokes.

At Daly's Theatre, on Monday night, Rosina Vokes introduced another triple bill from her repertoire of one-act plays. The Old Musician, The Circus Rider and A Pantomime Rehearsal.

In the first piece, Felix Morris repeated his successful personation of Monsieur Jacques, the old musician. Mr. Morris presented a very artistic and pathetic character sketch, but was at times a trifle tedious, owing to excessive elaboration of unimportant details.

Miss Vokes was as exuberant and humorous as ever in The Circus Rider, and in A Pantomime Rehearsal, with the assistance of Courtenay Thorpe and the other talented members of her comedy company, she fairly convulsed the house with laughter in reproducing the absurdity of amateur thespians.

Jacobs'.—The Broom-Maker.

The Broom-Maker, greatly improved since its first production in this city, attracted a large audience at Jacobs' Theatre on Monday night.

James Reilly ably portrayed the part of Yohann, the German broom-maker. Ed. H. Thayer as Colonel Roughton was rather stagey. The Jerry Barty of Ed. McHugh and the Max Muller of Frank Rose were both very good.

J. K. Bernard did fairly well as Silas Bean, while the manner in which Frank Travers portrayed a typical New York sport greatly pleased the gallery. Frank and Ed. Witmar were deservedly encored for their clever rendition of several character songs.

May Templeton looked pretty as Gretchen and sang sweetly. Louise Remming gave a good personation of Mme. Vanderburg. Little Edna and Master Robbie, two clever little children, proved very amusing. The balance of the cast was fair.

Next week, Alone in London.

Koster and Bial's.—Variety.

Peggy Pryde (Jenny Hill's daughter) made her first appearance in this country at Koster and Bial's Concert Hall on Monday night, and met with decided success.

She inherits much of the vivaciousness and "go" of her talented mother, and in gesture, demeanor and voice is a true chip of the old block. Her reception on Monday night must have proved very gratifying, and the Vital Spark II. will no doubt soon be an established favorite in New York.

Sherman and Morrissey, Dixon and Lang, Madge Lessing, Innocent Comer, Frazer and Allen are all contributors to the evening's entertainment this week.

The burlesque, Adam's Temptation, and Carmencita, still remain in high favor.

At Other Houses.

Wang is on the high wave of popular success at the Broadway.

The Merchant is drawing excellent houses at the Madison Square.

Theatregoers flock to the Casino box-office to worship at the comic opera shrine of Apollo and Lillian Russell.

It looks as if The Tar and the Tartar would tarry through the Summer at Palmer's.

Reilly and the 400 is in its sixth month at Harrigan's.

Large audiences are in nightly attendance at Proctor's to laugh at the humorous predicaments of Mr. Wilkinson's Widows.

McKee Rankin in The Canuck is the attraction at the Windsor this week.

THE PRESIDENT.

Among the busy managers now in town preparing for next season at Taylor's Exchange, a MIRROR reporter found Mr. Davis, of the new theatrical firm of Davis and Hendricks, who will direct the tour through the country of the two well-known comedians Frank David and Frank Lane. In response to the reporter's inquiry as to the name of the piece to be played, Mr. Davis said:

"The President is the name. It was announced at first under the title of The Syndicate, but, as many of the playwrights in the country, and I guess about ninety per cent. of the comedians rushed out with the announcement that the title belonged to all of them, we concluded to let them fight it out among themselves, and fixed on the title of The President, which we will hold against any claimant. All such title grabbers insist they have filed their titles at Washington, and some may have certificates for which they paid one dollar each. They must have done a lively business with the Government in these one dollar certificates and the question comes up as to just what the playwright or the manager gets in return for the one dollar, other than the certificate. The Librarian taking in all the dollars received, the applicant labors under the idea that he has a hard and fast copyright until he finds out that someone else has got in ahead of him by paying a dollar before he did. After all the one who paid the first dollar discovers that unless he produces the play under the name or title selected he cannot hold it. Anyone else can use it, and if made of value can hold it against all claimants. The matter of rights as to titles is in a beautiful muddle and it ought to be made clearer to everyone.

"The President is a comedy that relies for its effects on its story, and the different misunderstandings, complications and mistakes in identity that are naturally unfolded. There are no specialties in it. The characters are simply drawn, and the dialogue brilliant and humorous throughout.

"A strong company will be engaged to support the comedians, and particular attention will be paid to the staging of the piece. The President will be played only in the leading theatres of the large cities."

NIOBE A HIT.

Charles Abbott, of the firm of Abbott and Teal, when seen by a MIRROR representative on Monday, was in very good humor over the success of Niobe at Philadelphia.

"Niobe has made a great hit," said Mr. Abbott. "The piece, as you know, is a collaboration by Harry Paulton and his son, Edward. It was originally produced at the Prince of Wales Theatre, Liverpool, Eng. It took Ben Teal just fifteen minutes after Harry Paulton read Niobe to him last October, to acquire the American rights to the piece.

"That he did not go astray in his judgment as to its dramatic worth, was amply attested at the first American production of Niobe, at the Walnut Street Theatre, Philadelphia, last week. The audience laughed incessantly from start to finish, and the laughter was not provoked by horse play, but by the pure comedy of the situations.

"The play comes under the head of a fantastic farce-comedy, and merely touches on the mythological subject of Niobe. As in Pygmalion and Galatea a marble statue comes to life, but in the present instance the idea is treated entirely from a humorous point of view. The complications are indescribably funny, and the piece is really striking for its peculiar originality. There is no resemblance to The Tinted Venus or any other play of its class.

"Niobe is in its second week at Philadelphia, and we are negotiating with R. M. Field to put the play on for the Summer season at the Boston Museum. We have already completed arrangements to produce Niobe for an unlimited run at the Bijou Theatre, New York, on Sept. 1. After that it will go on the road, and applications for time are coming in from all over the country.

"By the way, out of twenty-three papers in Philadelphia, there was not a single adverse criticism of the piece or the performance. The company includes William T. Owens, Charles Coote, Theodore M. Brown, Ben E. Graham, W. T. Melville, Mrs. E. A. Eberle, Beatrice Lieb, Jessie Storey, Maud Edna Hall and Carrie Turner. With a few exceptions, they have all been re-engaged for next season."

"How about Maggie Mitchell's plans for next season?"

"Miss Mitchell will produce two new plays next season—Lady Tom, by Charles T. Vincent, and The Little Maverick, by Charles T. Dazey. She will drop her old repertoire except in those towns where her former plays have already been booked. Miss Mitchell closed her season at Erie, Pa., last Saturday, and will open her coming tour on Oct. 12 at the Amphion Theatre, Brooklyn. It will, of course, be under my personal direction as heretofore.

"It may be of interest to you to know that the next production by the firm of Abbott and Teal will be a melodrama out of the usual order and by the same authors as Niobe."

CLINTON STUART'S NEW PLAY.

Clinton Stuart's new play, Will She Divorce Him? will be played, for the first time, on June 8, at the Park Theatre, Brooklyn.

Isabel Spencer, the heroine, will be acted by Cora Tanner. Col. Sinn is engaging a capable company to support the star.

In case the play is a success, it will be Miss Tanner's card for next season.

Will She Divorce Him? has four acts. Its subject is of contemporaneous local interest. The rehearsals will begin on the 25th.

OBITUARY.

John Buckley, Jr., the only son of the old-time minstrel, John Buckley, committed suicide last Sunday at his father's house in Twenty-fifth Street, New York. The boy was only in his twenty-first year, and has been suffering intensely during the past two weeks from neuralgia. It is presumed that he strangled himself with a rope while in a fit of despondency caused by the pain he was suffering from a neuralgic attack.

Robert E. Estey, an actor who retired some years ago from the stage, died last Friday of pneumonia, aged forty-four years.

J. B. Johnstone, the English dramatist and actor, died recently, aged 55.

Charles Ponchard, who has been a member of the Paris Opera Comique company for the past forty-four years, died recently at the age of sixty-seven.

Alfred McDowell, the comedian, died in Baltimore last Monday aged thirty-eight. McDowell played the part of Asa Buck in Muggs Landing 1,000 times.

The death is reported from England of Katty King, daughter of the tragedian T. C. King. Miss King was a well-known member of the English profession, and was thirty-nine years of age.

GLEANINGS.

AGNES HUNTINGTON will sail for England next Wednesday.

THE SYBIL Not closed season in Philadelphia. Augustus Levick, who has been playing the leading role, will rejoin the Sybil Johnstone Clemenceau Case company.

WILLIAM HAMILTON'S new nautical drama, The Ensign, has been accepted by Jacob Litt.

THE Paymaster company, under management of Myers and Wall, has closed season. Salaries are said to be two weeks in arrears.

L. E. LAURENCE, stage manager of W. A. Brady's Clemenceau Case companies, ended his engagement with Mr. Brady last week.

PEARL EYTINGE has completed arrangements for a starring tour next season in the play written by herself, entitled Vivien.

ALEXANDER SPENCER will play a Summer season of comic opera at Uhrig's Cave, St. Louis, opening on June 8. He is now in town at Milliken's agency.

JESSIE WEST ended her engagement with The Fairies' Well company last Saturday. She has received several offers to join other companies, but has refused, as she wants a Summer's rest.

A. H. VARLEY, the manager of Marie Greenwood, will be in the city next week. He will make his headquarters with Colonel Milliken.

A DELEGATION of clergymen and laymen called upon Mayor Stuart of Philadelphia last week to protest against the display of what they termed immoral and indecent posters, pictorial papers and cigarette pictures on the ground that they jeopardized the Quaker City youth. The Mayor replied that he would insist upon the enforcement of all existing ordinances covering these matters, but he could not overstep the powers granted by law. In New Haven and Hartford similar protests have been made. The former city has passed an ordinance prohibiting immoral posters.

GERTRUDE CONKLING made a very successful debut at the Union Square Theatre last week.

ADELE AND DIXON'S Tom Sawyer company are due at Jacobs' Theatre, New York, on June 1. The company is said to include a number of well-known specialty people.

MANAGER E. M. GOTTHOLD has engaged the following people to support Florence Bindley in her new play, The Pay Train: Sheehan and Flynn, George Hick and Mr. and Mrs. John Fenton. He has also contracted for the services of the Cecilian Quartette.

GILES SHINE has been engaged as comedian and character actor with Julia Marlowe next season.

MARIE HUBERT FROHMAN will play the third act of The Witch for Colonel Morton's benefit on June 12 at Miner's Newark Theatre.

HARRY MINER was one of the coroner's jury that last week held "Frenchy Number 1" for the murder of "Shakespeare" at the East River Hotel.

THE Columbia Dramatic Club, when they appear in Fennel, announce it as "a play by Jerome K. Jerome." Where does the author of The Violin-Maker of Cremona, one François Coppée, come in?

RALPH DELMORE is playing this week in Boston with T. Henry French's Work and Wages company. On Wednesday, May 27, he will sail for England on the *City of Paris*.

HENRY MILLER will go abroad this Summer for a short trip.

ARCHIBALD GORDON, author of Is Marriage a Failure? has disposed of a play to James O'Neill.

JEAN TREVELYAN assumed the part of Helen in Thou Shalt Not at two hours' notice the other night, and made quite a success. She was complimented for her quick work by Manager Brady.

MRS. D. P. BOWERS has returned to New York, and is preparing for her production of T. Pickering Pick. The cast is nearly completed. It includes Charles D. Herman, Harry Leighton, Percy Sage and others.

LILLIE STURGES, the "little sunbeam," and her mother are visiting friends at Bridgeport, Conn., where both are convalescing from severe attacks of la grippe.

CHARLES T. ELLIS closed his season of thirty-five weeks at the Bijou Theatre, Pittsburg, last Saturday night. Manager Charles A. Wing says that it was the most prosperous season Mr. Ellis ever played. Mr. Wing's association with Mr. Ellis terminated at Pittsburg. They had been connected for four seasons. Both express regret that their pleasant and profitable business relations are at an end.

WILLIAM J. SWAN, the reader, gave an entertainment at Lyric Hall on the evening of May 16. He was assisted by Thomas Ainley, Robert Rublender and Charles A. Knox.

THE Emma Juch Opera company has come to grief in St. Louis, where it disbanded.

FREDERICK GUEST, who has just closed with the Julia Marlowe company, will be with Marie Wainwright next season.

THE Opera House at Ambesbury, Mass., has been leased by G. E. Sanderson, late advance agent of Ullie Akerstrom. Mr. Sanderson is now at Lake Washacum, Sterling, Mass.

WILL HANLISS is organizing a company for Halifax, St. John and Quebec, to open early in June. Lin Hunt, E. L. Snader, Julia Arthur and Jessie West are already engaged.

A LETTER from Cleveland says that The Patrol's production was a popular success and Messrs. Simon and Marble have developed a money-maker. The author, Scott Marble, is making some improvements in the piece and strengthening the part of Laura, which is excellently played by Marie Hillforde. Blanche Seymour is reported to have made a hit as Sweeter, a character sketch of Dickens-like quality.

SARGENT OSBORN will manage two opera companies this Summer, one at the Wonderland Musee, Buffalo, the other at Montreal, Canada.

GEORGE D. MORTIMER is the latest seceder from The Fakir company. He arrived in the city last Saturday.

T. E. MILES will have charge of the routing department of the Cortiss Dramatic Exchange at 1193 Broadway. J. W. Hudson has also been engaged for the staff of this Exchange.

FLORENCE BELL, May Grenville, J. C. Morse, Edward Coales and Elma Winton join Keith's Bijou Opera company this week in Philadelphia.

GEORGE WILSON and Edward Rice have secured The Great Metropolis for next season.

WE, Us & Co. closed in Easton, Pa., three weeks' salary being due the company. Frank Slocum was the manager.

MAY JORDAN, a member of the O'Dowd's Neighbors company, received an offer from William Mestayer to play the soubrette role in The Grab Bag, which opens next Sunday in Kansas City. She refused, because her present managers would not release her.

MINNA GALE will restore the original title, The Duchess of Padua, to Oscar Wilde's play, which Lawrence Barrett produced as Guido Ferranti. Theodore Bromley, who will guide the opening of her stellar career, reports that next season is nearly booked.

THE students of the Lawrence School of Acting will give a dramatic entertainment at the Berkeley Lyceum on May 28. Scenes from standard dramas will be acted.

THE Philadelphia *North American* says that there are not enough first-class attractions on the road to supply changeable weekly entertainment at a dozen theatres, and cautiously admits that the Philadelphia season "has not been a wildly prosperous one."

HELEN BERNARD-CHASE has taken up the cudgels against a theatre-assailing clergyman named Patterson in Benton Harbor, Mich., and treated him to a column of rebuke in the *Palladium* of that place.

RICHARD MANSFIELD proposes to read his title clear to Don Juan. He gave preliminary notice that the text, the scenery, the music, the dance and the costumes were all his own invention.

THE SHAKESPEARE SOCIETY of this city met last Thursday night to hear a paper by Professor Price on "Hedda Gabler, Ibsen's Dramatic Construction compared with Shakespeare's."

EDWARD J. ADAMS writes that the pirate crew billed as the Capital Comedy Company cast anchor at Menomonie, Wis., week before last, and they were at large at Durand, in the same State, during the week following. Their repertoire includes The Private Secretary, Michael Strogoff and The Danites. Salisbury and Horn are advertised on the programmes as the managers of this barnstorming aggregation. George Salisbury and Madge Bertrand are featured on the bills.

IT is not necessary to say that this conundrum is taken from an English paper. Why is Shakespeare like a fire-place? Because he is a great bard (grate barred).

TWO opera houses are being built in Port Angeles, Wash. The town is on the Straits of Juan de Fuca, opposite Victoria, B. C. A year ago the population was 700; now it is 4,000.

ALEXANDER SPENCER will play a Summer season of comic opera at Uhrig's Cave, St. Louis, opening on June 8. He is now in town at Milliken's agency.

E. D. STAIR'S Barrel of Money company closed a forty-one weeks' season at Pittsburg on Saturday night. Mr. Stair arrived in the city on Monday. He said that his business had been excellent, and that his "barrel" would be started on its second annual "roll" on Aug. 17.

THE annual entertainment of the Five A's is to take place at the Metropolitan Opera House on the afternoon of May 28. Among the novelties of the extensive programme now in preparation by the amusement committee will be a burlesque of Blue Jeans, written by a member of the Club, and a ballet called Flags of All Nations in which a large number of well known comedians are to appear. A departure will be made this year in the matter of flowers. Instead of being sold in the lobby, they will be given away as souvenirs by a bevy of footlight favorites. There will be boutonnieres for the men and corsage bouquets for the gentler sex.

WILLIAM BLAISDELL opened the Summer season on Monday night with Pauline Hall's company in Philadelphia, playing one of the principal comedy roles in Nanon. He was awarded high commendation for his legitimate and artistic acting. Mr. Blaisdell is a valuable addition to the limited list of operatic comedians who are not clowns.

A NIGHT'S FROLIC began its fifth week at the Boston Park Theatre on Monday night with a brilliant house and the advance sale larger than at any time during the run. It was a gala night. Governor Russell, his staff and a large party of ladies were present. The boxes were handsomely decorated with flowers arranged as flags. Bostonians say that this long run to good paying business is the best record yet made by any comedy ever produced in that city, particularly when the season of the year is taken into account. The fiftieth night—June 3—will be marked by the distribution of unique and beautiful souvenirs. Miss Barry has arranged to present A Night's Frolic at the Union Square Theatre in this city next January. Her route is being rapidly booked in the leading cities.

CLEMENT SCOTT has received a legacy from a lady who admired his criticisms. The Boston *Post* says that "It could be misleading a confiding public, however, to say that this is one of the customary rewards of the profession. The dramatic critic usually makes more enemies than friends."

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BIJOU THEATRE—AUNT BRIDGET'S BABY, 8 P. M.
BROADWAY THEATRE—WANG, 8 P. M.
CASINO—APOLLO, 9:15 P. M.
DALY'S THEATRE—ROSINA VOKES, 8:15 P. M.
FOURTEENTH ST THEATRE—ANNIE PIXLEY, 8 P. M.
GARDEN THEATRE—RICHARD MANSFIELD, 8:15 P. M.
GRAND OPERA HOUSE—ROSE COGHLAN, 8 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
H. R. JACOBS' THEATRE—THE BOOM MAKER, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND CARMENCITA, 8 P. M.
MADISON SQ. THEATRE—THE MERCHANT, 8:30 P. M.
NEW PARK THEATRE—A KNOTTY AFFAIR, 8 P. M.
PALMER'S THEATRE—THE TAR AND THE TARTAR, 8 P. M.
PEOPLE'S THEATRE—KIDNAPPED, 8 P. M.
PROCTOR'S THEATRE—MR. WILKINSON'S WIDOWS, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

THE AMERICAN PLAY.

OUR leading dramatic authors are beginning to realize—and to profit by the realization—that flesh and blood creations are the sort that the better class of playgoers demand.

They are finding out at last that their characters must be true and typical; that the antiquated automata of stage convention will no longer answer the purpose of interesting and entertaining an American audience.

That is why we have had a few good plays of native growth this season. That is why ready response is given to every intelligent effort to picture American character on the boards.

But the success of such efforts does not mean—as the so-called "new school" cranks would have people suppose—that the principles of dramatic art as it has been practised heretofore are to be discarded, and that the commonplace, or the "real," or the sociologic, or the ethical, is to be recognized as the aim and purpose of the modern drama.

Artifice will go, but art will remain.

New blood will be introduced into the arteries of the drama to re-vitalize it. This new blood will not be transfused from the feverish veins of faddists, realists or any other species of crank. It will be taken from the pulsing life all about us, and it will quicken the asthenic drama with its vital energy.

Because Alabama was found to contain, in a certain degree, the new quality, and because the public found relief from its *ennui* in the freshness and fidelity of its characters, the quidnuncs have jumped to the conclusion that Mr. HOWELLS was right, after all, and that the American drama is destined to take the form of "prolongations of character sketches," destitute of events and marked by a wonderful absence of plot.

Alabama's success was not due to the fact that its story was inferior to the personages concerned in it or to the vagaries of its construction, but to the fact that the personages were types that the public either knew or knew of, and that they were true types.

Had the plot been as interesting as the characters, Alabama would have been a perfectly symmetrical play and above criticism. Its success was the success of one element, and an important element. It was a novelty for playgoers to see on the stage characters whose truth they could instantly recognize. When such characters are put into a piece whose plot is well-knit, continuous in action, and developed with a nice regard for all its dramatic possibilities, we shall have a well-nigh perfect work.

Meantime, playwrights must not be misled by the fortunate result of this primary step in the line of progress into supposing that it is a model step, or that the journey to the goal of native dramatic development is thereby completed. They must not make the mistake of imagining that a play is a collection of recognizable characters held together by the slenderest thread of a story.

Near-sighted observers, like our contemporary, the Baltimore *American*, will obscure the actual tendency by saying that "The drama of character is the coming play; the drama of mere incident tiresomely childish."

Mere character would become as childish as mere incident—or mere anything else. The drama is composite—it contains numerous elements. Incidents are a part of every human experience, and they have a necessary place in the drama. Character is developed through the medium of incidents and it is revealed by the light of events.

Without incidents and events character on the stage would be utterly meaningless. Virtue, heroism, jealousy, mendacity, sordidness, self-abnegation—these and other qualities or characteristics are not self-evident; they are brought out by fresh turns of the kaleidoscope of chance. Providence, events—call it what you will. An isolated woman cannot prove her chastity, though she be chaste as ice; a hero must have heroic opportunities to show his mettle; a statesman cannot display his patriotism, or an actor his genius without the chance to struggle and to triumph.

Incidents are significant, and their influence on or illumination of character is perfectly evident to even the superficial observer.

If "mere incident," at which our contemporary sneers, is to be banished from the drama, what will become of the drama? Will the artistic sense and the popular demand be satisfied with segregated expositions of mere character? Will the theatre be more elevating or more intellectually stimulating if its stage is transformed into a lens through which the public, turned microscopists, may peep and observe the individual movements of various specimens of the human animal?

We shall reach the perfected American drama by slow, if not by easy, stages. It will conform to the laws of art and in that it will be akin to the drama of other lands and other times; but it will be wholesomely, racily American in its characters, its incidents and its scenes.

PERSONAL.

JONES.—Henry Arthur Jones has left his London house and gone into the country where he is devoting all his time to a new play.

LACKAYE.—Wilton Lackaye was a passenger for England on the *Etruria*, last Saturday.

BARRETT.—There is no truth in the report that Wilson Barrett is contemplating a trip to Australia.

SARCEY.—The June *Scribner* contains an interesting article by M. Francisque Sarcey, the eminent French journalist and dramatic critic, on "The Boulevards of Paris."

GLENDINNING.—John Glendinning will sail on June 17 for England. He will return to this city in August.

O'REILL.—Max O'Rell will come to this country in October. He will give a series of "farewell" lectures. He has not yet announced when he will come again.

EVANS.—Lizzie Evans is to open the new Grand Opera House, at Seymour, Ind., on May 28, and will close her season there on the following evening.

LANDER.—Frank Lander is to play the part of a young Creole officer, Captain Dumondville, in Colonel Alfriend's play, The Louisianian, underlined for matinee production at the Madison Square Theatre, on May 28.

SCHELL.—Hattie Schell, the ingénue of The Burglar company, was called upon during the Monday night performance, last week, at Jacobs' Theatre, to replace the leading lady, Helen Otolengui, who was taken ill and unable to finish the performance. Miss Schell acquitted herself so successfully that she was engaged to continue in the part for the rest of the season.

O'NEILL.—James O'Neill will pass the Summer at his homestead, at New London, Conn. His season will begin Sept. 15.

LONG.—Edwin Long, the R. A. who painted Henry Irving as Gloucester and Hamlet, died last week in London.

IBSEN.—Attracted by the singular success of Hedda Gabler, Heinrich Ibsen is announced to visit London this week. Messrs. Archer and Grecin, his apostles, will, doubtless, be in the seventh heaven during his stay.

BARRETT.—The supplementary volume of William Winters' "Brief Chronicles" will include an essay on Lawrence Barrett.

FLEMING.—Many members of the profession will no doubt be pleased to learn that Dr. Walter M. Fleming, who has been seriously ill at his country residence at Larchmont for several months past, has recovered sufficiently to resume his extensive practice. He is now located at 240 Fifth Avenue, near Twenty-eighth Street. Dr. Fleming is well and popularly known in the profession, among whose members he has practised for more than twenty years.

FAVOR.—Edward M. Favor received an offer recently from the Pauline Hall Opera company to play leading comedy roles, but declined it on account of his contract with J. M. Hill, which does not expire till May 30. Mr. Favor appeared last Monday in his original part of the Commodore in Ship Ahoy at the Standard. His wife, Edith Sinclair, is still with Mr. Hill's original Ship Ahoy company on the New England circuit.

PALMER.—A. M. Palmer went to Chicago on Saturday. He will return in a few days.

MASON.—J. B. Mason has been interviewed in London on the subject of his marriage to Marion Manola. He says that he acted under advice of his lawyer, and that if the marriage is illegal in the United States his adviser is solely to blame.

MITCHELL.—Lewis Mitchell, of the Ivy Leaf company, recently bought land at Arlington, N. J., where he intends to build a Summer residence.

MADISON.—Marie Madison, co-author of The Witch, went on Monday to Trenton to see the first production of her new comedy-drama, Dear Little Shamrock.

CRAIGEN.—Maida Craigen has returned to town and rented apartments in The Clinton for the Summer.

BIGGAR.—Laura Biggar will be seen next season, under her own management, in a new play now being written for her.

CARTER.—Mrs. Leslie Carter has bought the American rights to A Parisian Success.

HARNED.—An exquisite life-size pastel of Virginia Harned, E. H. Sothern's leading lady, has been painted recently.

AIDÉ.—Hamilton Aidé, author of Dr. Bill, Introduced into Society, etc., is to write a play in coöperation with David Belasco, according to rumor.

HATTON.—Joseph Hatton will sail for England on May 30, accompanied by his daughter Bessie.

SARONY.—Napoleon Sarony, the noted photographer, of Union Square, will not go to Long Branch this Summer, where he has been wont to go for years. He intends to go to the mountains in July.

WILLIAMS.—Jesse Williams, the musical director of the Garden Theatre, will write the incidental music for A Struggle for Life.

SHERWOOD.—Grace Sherwood is appearing in The Limited Mail in Iowa, and is winning numerous laurels from the press of that section.

LANGTRY.—Lily Langtry has abandoned her idea of appearing in the production of Formosa at Drury Lane, London. She feels very much disgusted with theatricals, and has retired to private life for a time near Regents' Park.

BUCHANAN.—Rita Buchanan is a recent acquisition to the company that will appear in the new American comedy, The President. Miss Buchanan is known in the literary as well as in the theatrical world. She has written a number of articles for magazines and newspapers. She is writing a novel in which she deals with a hitherto untouched problem.

CORINNE.—Corinne, accompanied by her mother, Mrs. Kimball, may be seen daily driving in a Victoria in Central Park.

BUSBY.—Amy Busby, who has been playing in The Henrietta, will remain with that company next season.

TIMBERMAN.—May Timberman, who has been playing with the Paul Kauvar co. for the last two seasons, has been engaged to play leading business with Joseph Haworth next season.

HANLEY.—The Theatrical Mechanics' Association, Lodge No. 4, of this city, recently presented to Manager M. W. Hanley, of Harrigan's Theatre, through Robert J. Cutler, a costly badge emblematic of the Order. The Association also made Mr. Hanley a life member.

POWERS.—James T. Powers was at the Brooklyn Handicap on Friday, looking for a straight tip.

LETTERS TO THE EDITOR.

HICKEY HACKLED OVER THE COALS.

COLUMBUS, GA., May 9, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I must ask you to pardon me for trespassing on your valuable space, yet I am assured that the same sense of duty, which actuates your publication of the letter written by John M Hickey in your last issue, will be extended to mine.

It seems to me that although Mr. Hickey's language is decided and rhetorical—no sarcasm meant—it does not apply to the case. It might be understood by the natives of Patagonia where he would have left his company—but I doubt whether the effects produced on the minds of those who are used to the wording of a modern English dictionary, would meet with his sanguine anticipations. In a word, the epistle could not be more characteristic of the man.

It would certainly become Mr. Hickey better to confess his imperfections, than to invent a string of slang invectives against those whom he undoubtedly wronged. His letter is indicative of strong mental derangement, and, indeed, it would be but charity to assume that he was suffering from cerebritis at the time he penned it.

He charges us with being "cheap." The condition in which we found ourselves was not calculated to inspire us with the confidence of a millionaire, but it certainly caused us to feel very, very "cheap." The Mayor of Columbus saw fit to impose a fine of $7.50 upon him for words also Patagonian which he used towards a member of the company, who resented them.

He charges us with being weak minded. Inasmuch as from week to week we listened to his tales of certainties, and, believing them, consented to await his promised payment of debts, we certainly were weak minded.

Even at the crisis, not only ourselves, but the landlord of the hotel and others to whom amounts were due, were confronted with no less a certainty than $800, to be had in Montgomery. The manager of the theatre there afterwards stated that he was ignorant of any such arrangement.

He charges us with desertion. Not only did he leave us without the customary *au revoir*, but he forgot to take his trunk with him. Fortunately the hotel clerk discovered his neglect, as, also, that, curiously enough, by some legerdemain, paraphernalia it was supposed to contain had passed into the "star's" trunk and was well under cover. The clerk "recorded" the circumstance, and as it was feared Mr. Hickey might forget to return, the lady paid his bill.

Lastly he asserts that he gave a successful performance in Savannah, and took the remainder of the company home with him.

The remainder consisted of Miss Frost and another lady, to whom the amateurs tendered a benefit. They were obliged, for some reason or other, to request the absence of Mr. Hickey.

Miss Frost and the other lady, subscribed to his passage home.

In conclusion I may state that most of us had been employed in "regular" companies, the managers of which by their courtesy, appear to present to us as much a credit to the profession as our late manager was a disgrace to it.

I would advise Mr. Hickey to exercise his ability in the future among the cheapest and most weak-minded people he can get, and would remind him that his letter and a debit account will be placed in the hands of a friendly lawyer, who will arrange matters with such attention to him as justice and the due working of the law will permit.

Yours respectfully,
GEORGE SYDENHAM.

MR. HENDRICKSON FORTIFIES HIS SUGGESTION.

BAYSIDE, L. I., May 11, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Referring to a letter signed "J. B. L.," published in THE MIRROR of the 9th, I am sorry to see that while he recognizes a deplorable truth, he offers no plan by which it may be remedied. Possibly he thinks that the profession is so wrapped up in its work as individuals, that it cannot carry out well-meant suggestions as a profession. No doubt he is right; yet, suggestions within reason are always acceptable to reasonable men, and they will eventually bear fruit.

The great defect in the majority of newspaper complainers is that they offer no remedies for the diseases which they perceive; or, if they do suggest a cure, it is often so far-fetched and impracticable as to cause the reader to say: "These fellows are a disappointed and an ill-tempered lot of would-be so-and-sos," and no more attention is paid to them or their subjects.

We all know that a play must receive its praise or censure not from the manager, the actor or the public, but from the press. This is the only recognized and competent bar of judgment where the artistic qualities of a play meet with proper consideration. Yet, how inadequate even this is to the necessities of the drama as an art, for a play must be staged before this bar of judgment can recognize it as a dramatic production. The press deals only with the present of dramatic art. Can THE MIRROR tell me, in whose keeping is the future of dramatic art? Or is there no future that is sufficiently tangible to speak of?

I differ from "J. B. L." in that I do not believe that any manager with common sense presumes to set himself up as sole judge of dramatic art. He is simply forced to be the judge of the play that he contemplates producing; that is all. And he generally understands his audiences well enough to enable him to suggest reasonable changes in any play that he stages. This, however, is not a question of art with him, but of finance. He will spoil an artistic play to make what appears to him as likely to become a successful attraction. No; managers are not proper persons to judge of artistic productions, nor do they claim to be. Nothing would please them more than to be relieved of the responsibility into which they are continually being forced, owing to the absence of a recognized seat of judgment for new and unacted plays.

Look at New York managers and see how gingerly and with what misgiving they handle new plays. Look again, and see managers with no other ambition than to secure English successes, and then you will get an idea of about how much confidence those managers have in their respective abilities to discern the artistic, or even the attractive, in drama. A bar of judgment is needed, not only as an inspirer of ambition in obscure but able playwrights, but also as a relief to managers who at present pay dearly for their own misjudgments.

Such a Board as I propose need not guarantee success to any play, but it could testify to merit so that merit would receive the consideration it deserves from managers. When this effect is produced then the profession will have taken a step toward the propagation of the drama as an art. As it is now, horse-play holds the fort and the public takes the blame. Bless you, it's Hobson's choice with the public. How can the public be expected to appreciate dramatic art when there is so little of it to be found on the stage?

It may be said against my suggestion that it is impracticable, in that it is next to impossible to secure a board of judges capable and prominent enough in professional circles to call forth the respect of the people. Again, it may be urged as impossible to properly select or appoint such a board. A newspaper vote taken by the dramatic papers would result in the selection of men and women whose very election would be a testimony of public respect and confidence. The men and the women receiving this token could do nothing but accept, assuming that they are interested in the drama as an art.

I do not claim superiority for my suggestions over others that may be made with the same end in view. All I ask is that the future of the drama be given an occasional thought and that Actors of ability engaged in nondescript productions be given a little less consideration, for the profession is resting too much on its personality to the detriment of its art. Actors are becoming specialists, and plays are fast becoming patchwork.

The profession has proved itself to be chock-full of energy (if you will allow the expression) and when it undertakes to do a thing it not only does it but it does it well. When the profession concludes to say, "We intend to make the drama an art in the sense of the word," I do not fear but that it will be done, and my impression is that THE MIRROR will be in the van. Yours respectfully,

FREDERICK WHERE HENDRICKSON.

THE USHER.

In Usherine
Would love who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. George Moore is just now the idol of that numerous class of callow men and silly women that affect cheap pessimism and counterfeit cynicism.

If a Diogenes should make his appearance on Broadway some fine day, these backboneless idiots would scorn him. But in George Moore—the brassy, nasty-minded *poseur*—they find a kindred spirit, thoroughly qualified by mental habit, taste and experience to feed their stomachs full of literary refuse.

This person's labors have been devoted largely to traducing the stage. He has published a book recently wherein he heaps fresh insults upon the theatrical profession.

✦

Among other things the complacent Moore asserts that the only people who adopt the stage are those that are either unable or unwilling to conform to social laws—that chafe under the restraints of respectable society and seek the boards in order to escape irksome restrictions and moral responsibilities.

He says also that because of the laxity pervading the *coulisse*, society will consult its own welfare by closing its doors upon actors, and by keeping its daughters from entering the profession.

Such a writer as Moore—who is a sort of salivated Edgar Saltus—may be incapable of discovering any better reason for men and women to embrace the stage than that he describes.

Even if Moore's words should chance to reach the eye of society I do not think society would take the trouble to lock and bolt its door.

Society—and by that word I do not refer to the circle of intellectual eunuchs that the author of "The Confessions of a Young Man" addresses—neither seeks nor is sought by actors.

The same rule holds good of painters and authors. Now and then a player, an artist or a writer becomes a social lion, but he finds sooner or later that his profession will not brook a rival; art is a jealous mistress.

When he becomes enamored of the extraneous distractions of the social world, his quality deteriorates, and he is a lucky man if he escapes from the vortex before it is too late.

✦

As for society's daughters and the danger they incur in going upon the stage—well, Moore is evidently unaware that with few exceptions these accessions have brought along more notoriety than talent or virtue in their transit from the drawing-room to the *coulisse*.

The stage could well spare the majority of these recruits—these women without brains or decency that take advantage of the dime-museum element in theatrical management to disport themselves as dramatic freaks, utilizing their abnormal records or deformed characters for purposes of gain.

And it is such women as these that this yellow-covered cynic—this musk-scented feather-weight of English æsthetic criticism—wishes to protect from the contaminating influences of the profession!

Go to, Mr. George Moore! Get thee to an infant asylum, and remain secure therein until thine intellect hath acquired development and thine eyes can see a trifle beyond thy nose.

✦

Out-of-town managers are flocking to the metropolis. Every week brings a fresh detachment. Pencils and date-book are in constant requisition.

According to these veracious *entrepreneurs*, the past season has been the most prosperous ever known, but the season to come will make it look pale in comparison.

Glib disquisitions on the crops, industrial activity, and various cheering phases of political economy are reeled off, right and left.

But there seems to be a vague impression abroad that something very like all this has been heard once or twice before.

✦

One of our comic opera comedians, who is deservedly respected for his excellent social and domestic qualities, was criticised courteously but unfavorably by THE MIRROR for his work in a recent production.

I have since heard that the comedian has been puzzling his brains to discover the reason for that expression of opinion, he says that he cannot account for THE MIRROR'S "hostility."

Of course he cannot; but if he really wishes to know why its critic withheld approval let him turn his investigations self-ward and try to obtain an impartial view of his own performance.

Every honest, outspoken critic in the world is familiar with the symptoms exhibited by my friend, the comedian, and can accurately diagnose the disease that produces them.

Some actors are like children. They cry and make faces over the medicine that is administered to do them good, and they regard the doctor that prescribes it as a malevolent person, the sole aim and purpose of whose existence is to give them as much discomfort as possible.

They cannot conceive why it is that he doesn't dose them with sugar plums instead of bitter pills.

But the doctor gets used to it. He knows that his young patients will become wiser some day.

✦

The chief reason why the ingénue of the French drama is becoming unpopular is because she still retains the characteristics of the ingénue of the last generation and has not broadened and developed with her prototype in real life.

One of my Paris contemporaries remarks that "happily the ingénue of the French stage in no way represents the Gallic maiden of the higher classes."

She is rapidly getting to be more like her English and American sister. She is no longer the vapid creature who is shackled by prudish conventions until a husband has been found for her, and who then considers herself emancipated from moral obligations.

She is acquiring character, and enjoying a degree of mental freedom that would have shocked the French parents of a score of years ago.

✦

This change is undoubtedly the result of republican influences, which are gradually expanding and correcting the national character. They have already beaten down the old French intolerance and opened the eyes of the people to the fact that there are some things worth knowing and studying outside the boundaries of France.

Political liberty has its origin in the desire for individual liberty.

The French girl of the future, beyond question, will be as independent and as self-reliant as her American cousin. She will be permitted to wed whomsoever her heart dictates. The *mariage de convenance* will be an obsolete and revolting barbarism.

Meantime, the French dramatists appear to be unaware of the transformation that is progressing under their very noses.

They continue to draw pictures of the stilted creature handed down to them by their predecessors, and when the public refuses to take any interest in her archaic insipidities they complain that the ingénue is no longer an attractive dramatic subject, and turn to the unfaithful wife as an unfailing resource.

When the French dramatists—who are the greatest masters of dramatic construction in the world—wash their hands clean and study anew the types of their own people we shall again find their plays possessed of a universal interest and their representation as popular in New York and London as in Paris itself.

✦

The Fitch-Mansfield controversy over the Beau Brummell matter threatens to outlive the play that gave rise to it.

Now Mr. Winter reappears on the scene with a letter to the *Spirit* in which he goes over the whole ground again and reiterates that Mr. Fitch merely acted as an amanuensis for Mr. Mansfield, who dictated a much wittier play than Mr. Fitch was able to write down (Mr. Fitch not being a stenographer) from a plan which Mr. Winter had drawn up four years ago.

Mr. Winter further explains that he exposed Mr. Fitch's pretensions in the interests of honest authorship, and because he did not approve of Mr. Mansfield's "good nature" in allowing his secretary's name to be tacked to the piece.

The reason Mr. Winter gives for pursuing Mr. Fitch was the appearance of "a deluge of publications, bristling with venomous attacks upon Mr. Mansfield." He was not content, seeing the actor "unjustly and vilely assailed, without saying a word in his justification."

As a friend of Mr. Mansfield Mr. Winter was free to say as many words as he liked respecting this matter, but as the dramatic critic of the *Tribune* his more than zealous partizanship of Mr. Mansfield's cause—of the justice of which there is still a considerable difference of opinion—was scarcely in keeping with the dignified impartiality that belongs to his exalted office.

✦

Boston and Paris have been seeing two plays that both contain the same situation. In Margaret Fleming a wife suckles the child of her husband's mistress. In Musotte the illegitimate child is adopted by the wife.

In Boston Mr. Howells and his circle are praising this extraordinary exhibition of the maternal instinct. In Paris it is pronounced unnatural and revolting.

And yet Boston claims to give points to Paris in questions of art and ethics.

These wives remind one of the Frenchwoman who rushed to the protection of her lover just as he was about to be killed by her husband, crying "Hold, monster! Would you slay the father of your children?"

✦

Theatrical nomenclature is running riot. There was a time when the designations of a dramatic or musical piece conveyed a precise meaning, but the significance of the descriptive terms is being lost.

It will be observed that Apollo is called a burlesque operetta; Wang, an operatic burletta; The Tar and the Tartar, a comic opera; and Ship Ahoy, a nautical opera. Don Juan is a play; The Veiled Picture, a society play; The Merchant, an American drama; Aunt Bridget's Baby, a farce-comedy; Mr. Wilkinson's Widows, a comedy; Kate, a romance of the war; Later On, a comedy, et cetera.

Now the four musical pieces named above belong to one and the same category, yet they are described in four different ways. Mr. Wilkinson's Widows is called a comedy, whereas it is a farce-comedy. Later On, described as a comedy, and Aunt Bridget's Baby called a farce-comedy are neither the one nor the other. The other plays are not much more accurately described.

In respect to this matter, it would be a good thing if authors and managers revived the simple and distinctive designations of the older generation and used them correctly. As it is, the public gets no adequate idea from the misapplied classifications now employed.

✦

Goethe says: "Men show their character in nothing more clearly than by what they think laughable." If this maxim be sound, what a terrible exposure of itself a large part of the New York public has been making this season!

✦

Fanny Davenport had a column of personal reminiscences in Sunday's *Herald*, in which she spoke of her first appearance in Louisville as Carline in The Black Crook.

I think that this production was under Tony Denier's direction, and that Clara Morris—who later on was destined to be Miss Davenport's rival in the emotional drama—was also in the cast.

Tony Denier has retired, I believe, and is now living in Chicago.

LIZZIE EVANS.

The portrait presented on the first page of this issue is that of the charming comedienne, Lizzie Evans. During the past seven years Miss Evans has been winning fame and fortune steadily as an interpreter of soubrette roles. When it is brought to mind that she has been on the stage only eight years, and that, except the first year, she has been a paying star, it must be admitted that her experience has been remarkable.

The character in which Miss Evans is most popular and with which her abilities have been chiefly identified is that of Chip in Fogg's Ferry. But, as a matter of fact, the actress excels in serious as well as light roles, and she is now on the lookout for a new play that will enable her to display her versatile talents advantageously.

If such a play is secured it is her intention to give it a New York production. This desire of Miss Evans should attract the attention of American playwrights, particularly as she has the necessary resources and ability to give a piece a first-rate production.

Our portrait of Miss Evans is reproduced from an excellent photograph by Baker, of Columbus.

POWERS AIMS ABOVE FARCE.

James T. Powers was putting on his make-up at the Park Theatre when a MIRROR man saw him the other evening.

"I shall take a couple of weeks' rest in New York after this week, when A Straight Tip ends its New York run," said Mr. Powers. "Then I shall go to the Columbia Theatre, Chicago, for a month. In July I shall go abroad, to London and Paris, to find new songs to introduce into A Straight Tip. I plan, too, to go to Germany to see about a German play that a friend of mine thinks will suit me."

"You will stick to A Straight Tip?"

"Yes," replied the comedian, rubbing the grease in with his fingers, "I shall stick to it for two years more."

"And then?"

"And then I shall essay legitimate comedy—such as Charles Wyndham plays. The comedy is now being written for me by a Boston author."

"I am not a professional liar off the stage," said the agile comedian, with a Powers smile, "but I think I can lie pretty well on the stage. At any rate, in this piece I shall act a character with a proclivity for falsehood.

"When am I to return from abroad? About Aug. 28, and begin my tour on Sept. 1. I mean to——that's my cue! Good-bye!"

THE M'CAULL TESTIMONIAL.

The testimonial benefit for Colonel John A. McCaull will be given at the Metropolitan Opera House on the afternoon of June 4.

Francis Wilson and company, De Wolf Hopper and company, the Casino company, Digby Bell and the McCaull Opera company, Henry E. Dixey and several others who were at various times under the Colonel's management, will appear.

It is only a few years ago that Colonel McCaull was a power in the comic opera world. Owing to injuries caused by being thrown from a carriage, he became an invalid, and has retired from management.

It is expected that a large sum of money will be cleared by the benefit. His circumstances are such as to make this event timely.

KITTANNING MISREPRESENTED.

The managers of the Grand Opera House, at Kittanning, Pa., Messrs. Brown and Neubert, have written to THE MIRROR, emphatically protesting against a charge recently made by our correspondent, who stated that the "elegant new opera house had been a pecuniary failure this season, owing to the inexperience of the local management."

The statement was published by THE MIRROR as an expression of the honest opinion of its correspondent. In their letter, Managers Brown and Neubert characterize this statement as "a lie from beginning to end."

"Our season," they continue, "has been the best in the history of the town, and we have given better satisfaction in the way of attractions." To corroborate this they refer to any of the six papers published in Kittanning. They state that this season they built their own bill-boards and did their own bill-posting, and, as the correspondent is the city bill-poster, the loss of the Opera House work caused him to express such forcible views antagonistic to the managers.

The statement of Messrs. Brown and Neubert carries conviction with it. In all such cases, where a correspondent is swerved by any influence from giving his candid and unbiased opinions, he is dealt with summarily by THE MIRROR, and the representative in Kittanning has been stricken off the list of correspondents.

PROFESSIONAL DOINGS.

ACCORDING to dramatic agents, actors and managers have less really money this year than last.

J. W. SHAW, of Minneapolis, is in town.

FRANK PHILLIPS, late of the Held by the Enemy company, has been engaged as juvenile man for the Alcazar stock company, San Francisco.

ROSALIA BEECHER COLLINS, Walter Damrosch, Baron Von Sachs and Heinrich Conried sailed for Hamburg, last Thursday, on the *Columbia*.

R. M. FIELD, manager of the Boston Museum, is reported to be in town in order to see The Witch with a view to its production at the Museum this Summer.

THE English rights to Frederic Lemaitre have been sold to W. H. Kendal.

THERE was a benefit for the sick relief fund of the United Council, 1005, American Legion of Honor at the Star Theatre last Sunday night. Those who appeared included Bertha Ricci, Digby Bell, De Wolf Hopper, Jeff de Angelis, Helen Russell, John T. Sullivan and Rose Coghlan.

LAURA LORRAINE sends word that she has recovered entirely from the effects of her recent illness.

"THE DRAMATIC MIRROR furnishes an admirable picture of John Drew, which reminds me of something the Rev. Thomas K. Beecher said of a flattering picture of his sister, Mrs. Stowe. After looking at it for some time he cocked his head on one side, and, with a critical air, said: 'That's the way Hattie Stowe ought to look.'"—*Joseph Howard, in the Press.*

A NEW "sensation" in realism. An electrical play called Lena, the Lineman. In one of its thrilling scenes a man hangs on a a telegraph wire—killed by the shock.

HEINRICH CONRIED has gone abroad to see if he can find novelties for the Casino. He will return about July 20. Mr. Conried's position at the Casino has not been clearly defined. He is not stage manager, but he is stage producer, according to information received. Now the question is, what is a stage producer?

IN a recent interview Henry E. Dixey was reported as saying: "I believe in clean entertainments, and I will only appear in those which I should like my mother to see." The Boston *Post* observes thereof that "considering the fact that Mr. Dixey is identified chiefly with Adonis in the popular mind, this remark equals in humor any that he ever uttered on the stage."

THE rumor that Ada Rehan contemplates following John Drew's example and leaving Daly's company appears to have no foundation, although it has been circulated widely.

HERRMANN used the advertising columns of *The Chinese Recorder* during his San Francisco engagement. The notice of the performance in the same journal looks like a cross between a celestial wash-bill and the inscriptions on Cleopatra's needle.

HOW much a good actor can make of a colorless part is shown by W. F. Rochester as Khartoum in The Tar and the Tartar. The lines given him to speak are pointless, but by introducing plenty of quietly funny "business" and many drolleries of action he manages to make the Sultan's master of the revels a very amusing figure in the representation.

LAURA BELLINI went to Peoria, Ill., last week to attend a law-suit in which she is the plaintiff.

IN Syracuse, a few nights ago, Mlle. Rhea as Josephine wore a necklace that had once belonged to the real Empress. The jewels were placed at the actress' disposal on this occasion by William A. Sweet, who bought them from the ex-Empress Eugénie a couple of years ago. They were originally presented to Josephine by Napoleon ninety years ago.

JAMES A. HERNE'S Ibsenish drama, Margaret Fleming, has awakened considerable discussion in Boston, where the "new school," of course, has many devotees. Mr. Howells has patted Mr. Herne on the shoulder approvingly, but even that token of condescension has not brought the general public with their magic ducats to hail the new "social" play. Mr. Herne, however, has obtained plenty of glory from the worshippers of isms and ologies, and there should be some satisfaction in that.

THE offer this announced of Henry Sampson, editor and proprietor of the London *Referee*. Mr. Sampson wrote the clever sporting articles signed "Pendragon," and, with "Dagonet" (George R. Sims) and "Carados" (Henry Butler and H. C. Newton), he made the *Referee* the most popular sporting and theatrical Sunday journal in Great Britain.

GUSTAVE AMBERG took a benefit at his theatre last Saturday night, and a large house testified to the popularity of the man and the manager.

ROSE COGHLAN is going to produce The Gray Mare, a comedy by brother Charles.

THE Five A's annual benefit performance will be given at the Metropolitan Opera House on Thursday afternoon of next week.

LAST Friday the case of Ettie Henderson and Mary Estvan against Nadage Doree was tried before Judge Patterson in the Supreme Court. It was a suit for an injunction to prevent Miss Doree from presenting Natasqua, alleged to be a direct steal from the plaintiff's play, Germaine, which the defendant had contracted to produce. The defence was an effort to establish the claim that Mesdames Henderson and Estvan took Germaine from Natasqua. Judge Patterson reserved his decision.

W. A. BRADY has booked Thou Shalt Not for next season in several cities. He reports that the business in Philadelphia last week was large. A return date has been arranged for in Pittsburg, where it is claimed the piece was played to more than $5,000.

THE HANDGLASS.

OUR NEW NOVEL.

It was a hot day.

The paving stones turned up sizzling at the corners, and the lamp-posts drooped like wilted lilies.

Cats crouched on cellar steps, and June bugs peered out of their corners and retreated, winking their other eye.

It was a hot day and no mistake.

Just at this juncture a horse came swirling down the street.

He was a corker.

As a sort of spectacular soda fountain he was a grand success. As a horse he was a failure, and a damphool at that.

He had red, rolling, bloodshot orbs and long teeth, which he cracked together every now and then.

He was a mad horse, a maniac horse, an insane horse, and a wild horse. All those.

But, strangest thing of all, was the variety of quantities which issued from his eyes, ears, mouth and nostrils.

Blotches of blood and foam dropped from his mouth; bloody froth trickled across his chest; puffs of smoke issued from his nose, and flame shot from his eyes.

He was a sight!

If you didn't see what you wanted you had only to press the button.

How would you like to meet a horse like that on a dark night?

We don't mind it a bit.

We rather like it.

It's so unusual.

(*In spite of the many improvements we have introduced, this story will run through the Summer.*)

♦ ♦ ♦

RUMOR has it that Mrs. Langtry's next American tour will be backed by a number of London millionaires. It will be as the Columbia College boys' song goes

"If one objects to pay the bills,
Why five or six will do,
A syndicate may buy me up
In ninety-two."

♦ ♦ ♦

A SENTIMENT.

THE vernal budding of the trees and the chirp of the jocund sparrow notify us that the lamb's-wool tights season of 91-92 belongs to the memories of a vanished past.

♦ ♦ ♦

THE Washington *Sunday Herald* says that Pauline Hall will spend an "uneventful Summer in Philadelphia." Now, how on earth can they tell whether it is going to be uneventful or not? It is more than probable that if Pauline skims through Arch Street some morning on her bicycle it will make the Philadelphia natives sit up and think.

♦ ♦ ♦

DELHAUER, the "Frog-Man," will be one of the Twelve Temptations for the rest of the season. It ought not to be very difficult to resist his attractions if he lives up to his name.

♦ ♦ ♦

IN '92.

"WHAT company is at the Opera House this week, playing Knott Innitt?"

"That's the Weakly Company."

"The Weakly Company? What an odd name!"

"Yes, it used to be the Daly Company, but the name was changed after the leading man left."

♦ ♦ ♦

"A FRIEND of mine went into a restaurant for some steak with mushrooms. He didn't understand English, but he could write 'steak,' and he tried to make the waiter understand the other part of the order by drawing a mushroom. In a little while the man came back with the steak and an umbrella over his head."

—

"My brother went in the clothing business last week and he started out with about one hundred and eighty-five pounds of clothing on his back. He walked all over Williamsburg without selling anything, but finally a woman called him out of a sixth-story window. He climbed up with his one hundred and eighty-five pounds load, and when he got there the woman was standing with a greasy little boy and asked him if he didn't put bad children in his bag."—*Mr. Frank Bush's latest chestnuts.*

♦ ♦ ♦

WINGERTS.—"I hear that Tiewalker has secured a position with a strong pull, for the Summer."

JAGERTS.—"Yes, he's going to take charge of one of those 'Try-how-many-pounds-you-can-lift' machines at Coney Island."

♦ ♦ ♦

STILL SMILING.

Her costumes have been burned
And her jewels stolen away,
All the boodle she has earned
Has been sunk in a new play;
But she seems to troubles blind
And she talks a chatter pat,
She has learned not to mind
Little things like that.

♦ ♦ ♦

MRS. HERBERT KELCEY, in a recent Sunday paper interview, said that she always cuts the outside crust off bread, and has an extra napkin at dinner to brush out her plate and glass. She also takes five or six baths a day, more or less, and has her vegetables and kindling wood scrubbed with soap before using. It's a way she has.

♦ ♦ ♦

THEY have Jack the Ripper done in wax at the Eden Musee between Columbus discovering America and Edison inventing the phonograph. It's easy to be great now-a-days.

♦ ♦ ♦

THE Brooklyn *Citizen* says that the very latest and swaggerest of fashions among actresses is to perfume their suede gloves with orris root. The *Citizen* is an authority on these matters.

♦ ♦ ♦

NOW.

'Tis now the actor packs his grip
To dally with the country clover,
'Tis now he dons his flannels flip,
Because the season's almost over.

♦ ♦ ♦

AFTER THE RACE.

BJINKS.—"Well, I'm in luck! I was just going to bet nine dollars on a losing horse when I got an awful cramp in my side and had to get a drink."

BJONES.—"That must be the stitch in time that we hear so much of."

♦ ♦ ♦

THEY'RE NOT SAYING A WORD.

What are the wild waves saying,
As over the sands they scoot?
They're not saying much, but they're laying
For this Summer's bathing suit.

GOOD STORIES FOR LONDONERS.

Burr McIntosh sails for England to-day (Wednesday) by the *Majestic*. He will spend the Summer in London and combine business with pleasure, giving a novel and original entertainment in drawing-rooms and clubs.

A number of engagements have been made already for his appearance, and if society and clubdom do not take kindly to Mr. McIntosh's clever entertainment it will be surprising. He is second to none as a negro dialect story-teller, as anybody who has seen him in John Needham's Double and Alabama can readily imagine. He has an immense stock of good anecdotes of Southern life, and to these he will add some selections from Uncle Remus. Mr. McIntosh is also a wizard with the cards.

Mr. Willard, Mr. Hatton and other influential English friends intend to give Mr. McIntosh the benefit of their endorsement, and as he was well-liked when he visited London as a member of Daly's company it is highly probable that his Summer will be spent pleasantly and profitably on the other side.

Mr. McIntosh will return in October to play Colonel Moberly in Alabama throughout the season with Mr. Palmer's company.

JERSEY CITY'S NEW THEATRE.

The new theatre which Assemblyman Mullone is to manage in Jersey City is nearly completed. It will be called the Opera House.

It is located in the heart of the city, on its busiest thoroughfare, Newark Avenue. In point of accessibility, the situation could not be improved. The New York ferries are but five blocks distant, while every street car line either passes the door or within a block-and-a-half of it.

The building was to have been finished in March, but the work was delayed by the weather and from various causes, so that the workmen will not be out until the middle of next month. Mr. Mullone will therefore postpone the dedication until next September.

The plans were made by McElfatrick and Sons. The general design of the interior resembles Harrigan's Theatre in this city. The capacity is about 1,500. The chairs in the orchestra and front rows of the balcony will be upholstered in dark blue plush, and will be fitted with steel springs, hat and coat racks. The seating will be provided by C. B. Demarest and Company. There will be eight boxes, upholstered in plush.

The interior will be decorated in ivory and gold. The house will be heated by steam and lighted by gas and electricity. In all, 525 incandescent lights will be used.

The provisions for the safety of the public are ample. The lobby is twenty-six feet wide and sixteen feet deep. Three six-feet double doors lead from the parquette into the lobby, and two ten-feet double doors thence into the street. Two wide stairways lead from the parquette floor to the balcony, and there is an extra stairway exit from the gallery to the balcony in case of danger. It is believed that the house can be emptied in two minutes by these means. The gallery entrance is on the West side of the building. The parquette is practically on a level with the street.

The box-office adjoins the gallery entrance, while the manager's office is on the opposite side of the lobby. There is also a coat-room. On the balcony floor there is a ladies' room.

The main water supply pipe to the building is four inches in diameter. There will be two stand pipes on the stage, one in the orchestra, one in the balcony and one in the gallery. Fire hose will be attached to these pipes, and with the large supply of water the auditorium and stage could be drowned in a few minutes in case of fire. In addition to this precaution a number of fire extinguishers will be placed at convenient points throughout the building.

In order to make assurance doubly sure Mr. Mullone has bought the St. John's Hall property on Gregory Street, directly in the rear of the theatre. Here there will be two additional exits from the stage into that street. The stage will also be connected with the front of the house by entrances behind the lower boxes.

The stage is 47 feet 6 inches wide, 50 feet deep and 65 feet high. A portion of St. John's Hall will be used for the dressing-rooms, of which there will be a large number all of extra size, besides a green-room. The rooms will be on the level of the stage, a provision visiting actors will appreciate. Super and ballet-rooms will be placed under the stage. The cost of the Opera House, including the ground, is $90,000. Mr. Mullone holds a twenty years' lease of the property.

Mr. Mullone informed a MIRROR representative on Monday that he intended to play only the best class of stars, combinations and operatic organizations. He has just begun booking next season. He has not yet selected the opening attraction. He and his assistant, Frank Hawley, will make their headquarters during the Summer at Taylor's Exchange.

TAYLOR'S EXCHANGE BOOKING.

Here is a list, up to date, of managers located at Taylor's Exchange:

Clarke Sammis, manager of Mary Eastlake and George Barrett; G. W. Purdy, manager of Fanny Rice; Jud Corey, manager of Joseph Murphy and representing the Star Theatre, Buffalo; the Forbes Lithographing company; Edward Abrams, manager of Lewis Morrison and The Danger Signal; Frank Reynolds, manager of John Ransone; Henry Greenwall, of the New Orleans Grand Opera House and the Louisiana and Texas circuit; Jesse Williams, the W. J. Morgan Lithographing company; J. Alexander Brown, Branden and Hill, A. Neville, Davis and Hendricks, managers of The President company; Frank Holley, representing the new Opera House in Jersey City; Josh Ogden, representing Irene Kent and Bertha Welby; the Empire Transfer company, Knapp and Hamille, typewriters; Henry Wall, Captain Louden of New Orleans Avenue Theatre; the Metropolitan printing company, and the American printing company.

The following are some of the managers represented in this city by Mr. Taylor: Dickson and Talbot, of Indianapolis; William Foster, of Des Moines; J. W. Norton, of St. Louis; David Henderson, of Chicago; Col. W. E. Sinn and Berger and Price, of Brooklyn; Meech Brothers of Buffalo; J. Robb, of Memphis; W. T. Keogh, of Charleston; H. Berger, of Richmond, Va.; W. W. Cross, of Brockton and New Bedford, Mass.; W. D. Broadstreet, of Waltham, Mass.; W. A. Alexander, of Warren, Pa.; G. Rand, of Troy; Ira W. Jackson of Mystic, Ct.; L. A. Shannon, of Port Huron, Mich.; D. A. Quilp, of the Amphitheatre Auditorium, Louisville; T. F. Kelly, of Philadelphia; E. A. Church, of Lincoln, Neb.; L. M. Crawford, of Kansas City; Robert Morrow, of Providence; James Fennessey, of Henck's Opera House, Cincinnati; Joseph Bayliss of the Chicago Peoples' Theatre, and Jacob Litt's "Big Four" Circuit.

The attractions represented by the Exchange are McKee Rankin, The Irishman, A Mile a Minute, A Dark Secret, Woali's Wedding, The President, Hands Across the Sea, O'Dowd's Neighbors, Bewitched and Christmas Bells.

THE MADISON SQUARE CHANGE.

Possibly it was a wholesome fear of the interviewer that caused Manager A. M. Palmer to shake the dust of New York from his shoes and take train for Chicago. At all events, the interviewer has been balked of his prey in connection with the changes that are known to have been made in the future of the Madison Square Theatre.

Many managers and several stars have been desirous to secure the artistic little theatre in Twenty-fourth street, and Mr. Palmer has refused many tempting offers. None were so tempting pecuniarily, however, as the offer made by Hoyt and Thomas, several weeks ago, and which has since been under advisement.

This firm has been eager for some time to secure a theatre in this city which could be made the base of supplies for its operations on the road. The breach with Manager Rosenquest closed the stage of the Bijou, which had formerly answered the purpose.

A good many unreliable statements have been published concerning the basis of the arrangements entered into by Mr. Palmer and Hoyt and Thomas. When they have been carefully sifted and due allowance made for the grain of truth in numerous current rumors, the following facts appear to be pretty well established.

The Madison Square Theatre will not go out of Mr. Palmer's hands. The owners of the property, who intended to tear it down at the expiration of the present lease and build on its site an annex to the Fifth Avenue Hotel, are believed to have reconsidered that plan and given Mr. Palmer an option on a new lease to run ten years. Meantime Mr. Palmer has bought the Mallory interest in the present lease and the theatre's belongings.

Hoyt and Thomas will manage the theatre for three years from next September, upon certain conditions. They assume all risks in the management of the house, guaranteeing to Mr. Palmer a stipulated sum annually. In addition to that they are to divide the profits equally with him, in case there are profits.

While this arrangement may not materially advance the cause of dramatic art in this city, it will unquestionably prove profitable to Mr. Palmer, who by it exchanges the varying success of the producer for the cash certainty guaranteed by Hoyt and Thomas, who are pecuniarily responsible. It is understood that they will confine themselves principally to presenting Mr. Hoyt's pieces, although it is likely that others will be seen occasionally.

The present Madison Square stock company will appear at Palmer's in Alabama next Autumn, when the piece will be run until January, at which time Mr. Willard's engagement is to begin. Later on the stock company will return to produce new plays. It is understood that thereafter the company will remain permanently at Palmer's.

—

JACOB TANNENBAUM is in town. Levi Mayer will be his assistant again this Summer. Mr. Tannenbaum's headquarters are with Randall and Dickson.

REFLECTIONS.

WILLIAM HESTER is recovering from his recent attack of grippe.

JOHN GILROY has left The Fakir company and returned to this city.

HARRY W. CORTISS was seen in his new Exchange by a MIRROR reporter. Said Mr. Cortiss: "I think that I am doing as much business as any dramatic agent in town. My hands are full."

THE Cold Day company will end its season on Saturday at Williamsburg. It is reported to have been successful.

JAMES W. OWENS, advance agent of W. A. Brady's enterprises, is in town for the Summer.

C. F. ALTEE, general manager of Keith's Theatres, was in town last week securing attractions for his various enterprises.

JOHN F. DONNELLY is no longer connected with Hammerstein's Columbus Theatre in Harlem.

JAMES STOCUM will probably take an opera company to Birmingham, Ala., for the Summer.

THOMAS W. KEILY has refused an offer from The Fat Man's Club for next season.

AL. HAYNES came to New York last week to engage singers for his Summer season of opera at the Austin Museum in Boston.

EDWARD R. MAWSON and Fanny Gillette will play the leading roles in A Fair Rebel when that successful military drama is presented at the Fourteenth Street Theatre, on Aug. 10. By a special arrangement with several military organizations in Providence, the play will be given there next week.

PHIL. A. MCFARLAND is doing the press-work for The Merchant during the run at the Madison Square. Mr. McFarland has been connected with F. F. Proctor at the Twenty-third Street Theatre the past season. On leaving Mr. Proctor a couple of weeks ago the manager gave Mr. McFarland a handsome testimonial letter.

ROBERT BUTLER, the veteran comedian and pantomimist, has been at work for some time past arranging a spectacular pantomime which he calls The Ice King. Mr. Butler says he has followed the French style of pantomime work. All the models are completed.

THE London *Stage*, which has become the leading dramatic journal of Great Britain having outstripped the *Era* in circulation, influence and popularity—has lately moved into large new offices at 27 York Street, Covent Garden, where it is in the theatrical centre.

THEY have got an erroneous idea in London that John Drew will leave the Daly company immediately, and are indulging in public lamentations. Mr. Drew will visit England with the organization next Autumn. His connection with Mr. Daly will terminate a year hence.

THE SHAW NOT opened to a packed house in Philadelphia on Monday night. Manager Brady writes: "Great enthusiasm and up to performance. The piece now runs smoothly. I think it will be a great go next season."

JOHN GILBERT KERR, the English actor, who came first to this country with Mr. and Mrs. Kendal, and who has been acting effectively since then in various companies, will be Clara Tanner's leading man when Miss Tanner appears in Will She Divorce Him, a comedy by Clinton Stuart, to be produced at the Park Theatre, Brooklyn, on June 6.

ON May 28 there will be a matinee of The Henrietta at the Union Square for the benefit of the charity fund of the Confederate Veteran Camp, of this city.

THE order granted by the Superior Court, of California, dissolving the copartnership of Lederer and Herrmann in the play I and I has been set aside by the same court. The same case has also been up before the Supreme Court in this city, where Herrmann's attorneys made an application to appoint their client receiver. The motion was denied on the ground that copartnership had already been dissolved. Another application will be made by Mr. Herrmann's attorneys.

THE Cortiss Dramatic Exchange is organizing an opera company for Fort George, at One Hundred and Ninety-first Street, Harlem. The company will open on May 30—Decoration Day.

THE John R. Compson Karl's Promise company closed a brief season at Buffalo on Saturday night. Prosperity was not conspicuous, according to reports.

IT is rumored that William H. Sloane recently married Dolores Franklyn. Both are members of The Blackthorn company.

THE Electric Three, who are song and dance comedians, have separated. One of the trio has gone into mercantile business, another has retired because of illness, and the third, John Callan, will remain on the stage.

EDWARD J. ABRAM, manager of Lewis Morrison, informs THE MIRROR that the route of The Danger Signal, the play in which Rosabel Morrison is to star next season, is now complete, and that the printing and models of the scenery are under way. Mr. Abram adds that the business of Faust is up to its old standard.

ROBERT MANTELL bought the play Monbars from Augustus Pitou last week.

THE Dramatic Agents' Protective Association held its fifth meeting last Friday. After comparing black lists, it was found that many actors who had been delinquent in paying money due the agents had settled up since the last meeting. The agents present were Mrs. E. L. Fernandez, J. J. Armstrong, J. H. Milliken, Gustave Frohman, Hermann and Tieman, Tony Smith, Harry Cortiss and J. Alexander Brown.

W. J. BENEDICT, of Reist and Benedict, managers of the Ohio Circuit, is in town and located at Randall and Dickson's. Besides booking attractions for the circuit, Mr. Benedict is making the routes for Little Goldie in The Rocky Mountain Waif and May Henderson in The Indian Princess.

MR. O'NEILL GIVES US UP.

"It is my intention to keep The Envoy as my *pièce de resistance*," said James O'Neill to a representative of THE MIRROR, who saw him at the Star Theatre the other night. "Slight changes will be made in the comedy, and the diabolical element in the nature of Perotti, the hero, will be changed to one of sympathy. Instead of killing the British Consul-General in cold blood at the end of Act III., there will be a novel duel of the day between the two men."

"What is a duel of the day?" asked the unsophisticated reporter.

"I don't care to say yet, but it's an improvement. As to my next season, twenty weeks are now booked. I am to play what I will.

"I have a dozen plays in MS. One of them is by Mr. Wilson, author of Nordeck, and William Young, author of Ganelon. It is called The House of Mauprat. I may produce it next season. I shall continue to produce new plays until I am suited.

"New York does not seem to want good plays or good acting. I made an honest effort, and it failed to respond. I secured the best play and the best company that money could get. Although the business of my engagement at this theatre has averaged well it has not been what I expected it would be. New Yorkers want buffoonery, so I shall not play again in New York."

"Who will be in your company next season?" was the stereotyped question.

"Grace Raven, who has made an unquestionable hit in The Envoy, will remain with me as leading lady. Howard Gould, now leading man with Maggie Mitchell, will have the same position with me."

"New York is the town of towns for fads, skits and horse-play," said Mr. O'Neill, returning to his muttons. "The dramatic outlook is black. Perhaps though, it is not the people, but the financial state of the country that is to blame. It is my experience that when the country is going through bad times—as at present, when business is dull and the money market is stringent—then the people, by way of contrast, want to see light plays that do not tax the brain; and that when the business world is prosperous, so that men have had a cheerful day, then the people, for the same reason, are willing at night to see a serious play."

"The romantic drama is as popular as ever?"

"Unquestionably. I have played in Monte Cristo two thousand five hundred times at an annual profit of $20,000, the seasons lasting thirty weeks. Isn't that proof of what I say?

"But to return to The Envoy. I have no fault to find with the way the papers have treated Mr. Sowartz's play. They may say what they please. Nevertheless, I still affirm that I've got a sterling drama in The Envoy. I say this after a twenty years' experience with all kinds of pieces and after passing judgment on many.

"It was undoubtedly hardihood for me to produce before metropolitan critics a play by a Philadelphia playwright. If I had consulted the stars, I should have gone to the New York critics and said: 'Have you a play that you will allow me to produce?'

"I close season this week. I don't want to play during the hot weather. If I were opening the season with The Envoy, though, I would continue its run, and prove to the critics that it is made of the right stuff."

THE HEIRS QUICKLY FOUND.

In last week's MIRROR appeared an inquiry from Mr. John McDougall, of the Texas Land Improvement Company, New Orleans, for the heirs of J. P. Phillips.

Mr McDougall said that the estate was left by Mr Phillips to his daughters. One of the daughters was Marie Gordon, formerly Mrs. John T. Raymond, and the other—whose Christian name Mr. McDougall did not know—had been married to Theodore Hamilton and afterward married again—to whom the writer was unable to say.

Within an hour after THE MIRROR had been placed on the news-stands last Wednesday forenoon a lady and gentleman called at this office. The lady was Mrs. Walter B. Bowers—one of the missing heirs—and the gentleman was her husband, the son of Mrs. D. P. Bowers. They had seen Mr. McDougall's inquiry and wished to obtain additional information.

"My maiden name was Hanna Phillips," said Mrs. Bowers, "and my sister Marie, whose whereabouts is also wanted, is now in London. She has been there, acting off and on, for several years.

"My father died many years ago. He left no will, so far as my knowledge goes, and as he was careless in his business affairs we never knew of what his entire estate consisted. I had heard that he invested in property in New Orleans and that he had once held real estate which is now in the heart of Galveston. But I was never able to get an authenticated inventory of his possessions. One valuable piece of property belonging to him was confiscated for some reason by the Federal Government during the war, although my father took no part in the Rebellion, and one of my brothers was a soldier in the Union army.

"I have no definite idea of what the property is that Mr. McDougall mentions. It may be the land in Galveston, in which case it should be very valuable; on the other hand, it may be merely a trifle. Whatever it is it will be a windfall, since it was entirely unexpected."

Mrs. Bowers was given Mr. McDougall's address, and a telegram, asking for particulars by mail, was sent to New Orleans. A Saturday's steamer carried a letter to Marie Gordon-Raymond containing the gratifying news.

Mrs. Bowers, on Monday, received a reply to her inquiry from Mr. McDougall. The estate consists of 4,428 acres of valuable land in Texas and Mexico. A considerable time must elapse before the legal formalities settling the property are gone through with, but meanwhile Mrs. Bowers is in a state of delightful anticipation.

MR. AYRES AND MISS WARREN.

The Ayres-Warren company presented The Merchant of Venice in two near-by Connecticut towns a few nights ago. It was Mr. Ayres' desire to test the pecuniary and artistic capabilities of the organization in this modest manner before arranging for an extended tour next season.

The advertising material used by the company was novel, having been designed to incite interest among people of refined and scholarly taste. The result was that Mr Ayres and his associates appeared before cultured audiences and the receipts doubled expectations.

The following criticism of the performance is contributed by a representative of THE MIRROR, whose curiosity led him to attend it in order to learn whether Mr. Ayres' histrionic ability equaled his skill as a critic and orthoepic specialist:

"Mr. Ayres brings to the portrayal of Shylock a magnificent voice, mellowed by years of training, and guided by deepest knowledge of the capabilities of such an organ. Added to this—or rather greater than this—an intellect broad and incisive, capable of covering all the breadth or proving all the depth of the lines he speaks.

"The reputation that has long been possessed by Mr. Ayres, as a reader of Shakespeare, cannot help him in his assumption of the great character of the drama; the ability that gained him that reputation can and does. That he compels the audience to follow the text is proven by the attention given him in his most deliberate moments—though of pantomime or stage trick he uses very little.

In writing of Eliza Warren's Portia, one must remember a few pertinent facts. With no stage experience whatever, Miss Warren is called upon to assume one of the most difficult of Shakespeare's heroines. That she acquitted herself extremely well, and from any point of view, is to her credit and to that of her teacher.

"So thoroughly familiar was she with what she had to do, that there was no trace of nervousness about her, and under circumstances that would have seriously interfered with a more experienced actress less perfectly drilled. To say that Miss Warren played Portia perfectly, well taught though she be, would be to hold a slighting opinion of dramatic art. There would be little art in an art that could be mastered so easily. But she showed us a view of the character; she read every line with discrimination and good taste, and made the trial scene something to be long remembered."

THE (NEW) BOY TRAMP.

Office No. 26, in Taylor's Exchange, presents a bustling appearance these days. Here a MIRROR representative found the bustling managers, Braden and Hild, busily engaged in answering the many applications they have already received for The (New) Boy Tramp.

"The numerous applications for dates," said Mr. Hild, "proves conclusively that out-of-town managers have great faith in the drawing power of our play, and that they have faith in us, too. The play has been re written by Madame Neuville, considerably strengthening the comedy and melodramatic scenes, and Augustin Neuville will be surrounded by a first-class company. There will be new and elaborate scenery, and the stand and window lithographic work of The (New) Boy Tramp are all new and of the finest description. Last Saturday, Mohn and Becker submitted the models for the two acts they are painting for us. We were delighted with them, particularly so with the Brooklyn Bridge scene. It is a most realistic scene of the famous bridge. Cars will cross and re-cross the bridge, while under the span the audiences will get a view of an immense steamer, a *fac-simile* of one of the big Boston boats, with tugboats, sailboats and other river craft. This act alone costs us nearly $900. We shall also carry a thirty-light dynamo, to be used in illuminating the bridge and other scenes."

THE SOUTHERN CIRCUIT.

The annual meeting of managers of theatres on the Southern circuit was held at Atlanta, Ga., last week.

The officers elected for the coming season were: L. De Give, of Atlanta, president; Frank O'Brien, of Birmingham, vice-president; Paul Albert, of Chattanooga, secretary; Fritz Staub, of Knoxville, treasurer; J. Tannenbaum, of Mobile, general manager.

This resolution was adopted:

WHEREAS, The Southern circuit, since its organization five years ago, has proven to be eminently successful in procuring the best attractions ever brought to this section, thereby benefiting the managers, as well as the theatre patrons; and,

WHEREAS, It has been demonstrated that, since the organization of the Southern managers, the attractions have grown stronger each year, the theatre patronage better satisfied and the combinations better remunerated, thus enabling the cities represented to suppress many unworthy attractions; therefore, be it

Resolved, That the existence of the combination of Southern managers, known as the "Southern Circuit," be and is hereby continued for a term of three years from this date, and all the theatrical cities as represented here this day agree to abide by this agreement.

DRAMATIC BOOKS FOR A SONG.

A large number of dramatic books, plays, play-bills and theatrical odds and ends were sold last week at Bangs' auction rooms.

The bids were low. A [illegible] went for twenty-five cents. W. R. Chetwood's "General History of the Stage," went for forty-five cents. Eighty-five cents was bid for a journal of Covent Garden. William Davidge's "Footlight Flashes" was worth eighty-five cents, and [illegible] Miscellanies" sixty cents. [illegible] the highest [illegible]

"The Dramatic History of Master Edward Shuter, comedian; Miss Anna Catley, and others, the extraordinaries of these Times."

A copy of Dunlap's "History of the American Theatre" was sold for $2.15.

Among the prominent buyers were Evert J. Wendell and Peter Gilsey, both of whom have very large and valuable dramatic collections.

PATTI ROSA'S SEASON.

Patti Rosa's season closed at Scranton, Pa., last Tuesday. Miss Rosa went at once to Chicago where her mother, Madame Cerito, has been ill for some time.

John W. Dunne, Miss Rosa's husband, is in town and stopping at the Sinclair House. Mr. Dunne is engaging people for next season, and is in quest of a young comedian of exceptional ability.

Charles T. Vincent is writing a new play for Miss Rosa, which will be produced next season.

JANAUSCHEK WILL NOT RETIRE.

It transpires that the report of Madame Janauschek's retirement from professional life was premature. Last week a statement was telegraphed to the *Herald* and other daily papers that the famous actress had determined to withdraw from the stage after last Saturday night when her engagement in Pittsburg terminated. It was said that her health was shattered and her season a failure, and these reasons were weighty in inducing her to leave the boards. A communication from Pittsburg to the same effect reached THE MIRROR and was published.

On Saturday we received the following dispatch:

PITTSBURG, May 16, 1892.

Many thanks for your friendly notice, but there is no foundation for the report of Madame Janauschek's illness or retirement. We produced a new play, Harvest Moon, last night. It was a big success and we shall present it next season.

T. A. HALL.

Mr. Hall, who is Madame Janauschek's manager, does not state the origin of the report circulated last week.

Madame Janauschek cannot fail to be gratified when she learns that had she indeed concluded to leave the stage a farewell testimonial would have been given her in this city worthy of her fame. Scores of letters in response to THE MIRROR's suggestion have been received from members of the profession, and the leading stars and managers would have combined to make the occasion memorable.

NOTES OF NEW THEATRES.

The Odd Fellows of Ashland, Ky., have awarded a contract to Crawford and Sudduth to erect an opera house that will cost $25,000, and will be equipped with all the accessories of the modern theatre.

A company has been organized at Knoxville, Tenn., by J. H. Morris, S. F. Towell, L. E. Prentiss and others, for the purpose of erecting an auditorium building.

A company is reported to have been recently organized at Newport, Ark., to build an opera house.

At Plano, Ill., the Opera House was recently destroyed by fire at a loss of about $30,000. It will probably be rebuilt in time for next season.

The company recently organized at Winchester, Ky., to build a new opera house is composed of the following: J. N. Cardwell, Eli Bean, Epes Randolph, T. L. Phillips, C. B. Nelson, William Miller, Mrs. M. A. McClure and Mrs. Oppie Sympson. The building is to cost $30,000 and will be modern in every detail, with a seating capacity of 900. The stage will be sufficiently large to accommodate any traveling company. Work has begun on the structure. It will be finished in October. William Miller will be the manager.

At Decorah, Ia., a company has been formed to build an opera house that will be 60x125 feet in dimensions and will cost $25,000. Oscar Cobb is now engaged upon the plans for the new building. It is to be two stories high, with pressed brick and stone front.

Mr. McKaffy, at Alden, Ia., is preparing to erect an opera house, 45x90 feet, that will cost about $10,000. The plans are being drawn by Ernest Koch, of Ottumwa.

It is stated that the Masonic fraternity at Natchez, Miss., have awarded a contract to M. T. Lewman and Company for erecting an opera house in that city to cost $75,000.

Plans have been prepared by a Cincinnati architect for a new opera house at Winchester, Ky. It is to be three-and-a half stories high, built of pressed brick, fire-proofing, stucco, tile roof, incandescent electric lights, gas fixtures, plate and stained glass, steam heat, and all other accessories that usually equip a modern theatre. The building, when completed and furnished, will cost $30,000.

The German Opera House Company, of Chicago, are preparing to build a theatre at 191 East Randolph Street, which is to cost $70,000. The building will be 50x140 feet in dimensions and twelve stories in height.

A company is to be organized at Columbus, Ga., for the purpose of building an opera house.

Savannah, Ga., is to have a new theatre, which is to cost, including site, $100,000. It will be built by T. F. Johnson, and McElfatrick and Sons are drawing the plans. The house is to have a seating capacity of 1,500.

The Gem Opera House Company, at Liberty, Ind., will build and manage a theatre, to cost about $7,000.

Work has begun on a new opera house on Edgewood Avenue, Atlanta, Ga. It will be run for cheap-price attractions, and is taken as an indication that a circuit of this character is likely to be established in the South.

The opera house in Troy, Ala., fell in recently, while a party of young people were rehearsing an amateur performance, about [illegible] people were buried in the ruins. The accident resulted from the spreading of the roof, which was intended to be self-supporting, but was faulty in construction. A new opera house will be built.

The Knights of Pythias are stated to be contemplating the building of an opera house at Beaufort, S. C., to cost $10,000.

It is reported at Abilene, Tex., that C. Villeneauve will erect an opera house, 60x140 feet in dimensions, which will cost $25,000.

MATTERS OF FACT.

Frank Hetrick is at liberty.

Basil Monk has opened a school of English Elocution and acting at 218 East Eighty-sixth Street.

Harry W. Cortiss has opened a dramatic exchange at 1158 Broadway, New York. Managers desiring to fill their companies for next season would do well to consult with Mr. Cortiss who has a large list of professionals on his list.

Florence Roberts, last week, assumed the part lately played by Johnstone Bennett, in All the Comforts of Home, and made a phenomenal hit.

T. H. Winnett offers to let on royalty, John A. Stevens' successful comedy-drama, Wife for Wife, also certain territory for His Nibs, the Baron, with use of special printing, etc. etc.

H. M. Saylor is now booking time for the successful comedy-drama entitled Hand of Fate. Special scenery and printing will be used and a company of clever artists will be engaged.

The McCasland Opera House at East St. Louis, Ill., will be opened next September. It is the only theatre in East St. Louis, and is modern in every respect. This new house has a seating capacity of fifteen hundred. The population of East St. Louis is 25,000. Managers with open time should communicate at once with J. T. McCasland, 822 Olive Street, St. Louis, Mo.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Alexander, J. B.	Forrest, Al. S.	Murray, Geo. W.
Augustus, C. W.	Flood, John	McCarthy & Mishaps
Allen, John J.	Forsythe, Kate	Mc Gillonie, E.
Arden, Edwin	Gilmore, J. H.	Mineral Giant tte
Arthur, Julia	Goelet, Beatrice	Nobles, Milton
Adams, Geo. H.	Godden, Henry P.	Omner, Wm.
Andrews, Geo.	Gough, W. H.	Owsley, Harrison F.
Anderson, W. C.	Grover, Wm.	Osterman, Bessie
Ash, Irene	Gardner, C. A.	O'Connor, J. O.
Ashland, Phyllis	Granville, H.	Ormsdale, Frederic
Arnold, Virgie	Hentord, Chas.	Prince, Chas.
Albertie, Bristow	Hadrie, Frank	Prescott, Marie
Bateman, Virginia	Harton, Walter	Pendleton, J. F.
Batchley, Annie	Hamilton, Felix	Pratt, Chas. H.
Bernstein, J. D.	Henderson, Mrs. R.	Perley, H. H.
Bryant, Robt.	Hastings, Florence	Price, E. D.
Brown, Lillian	Hummel, Sophie	Perley, Frank
Butterfield, C. E.	Harris, Evan	Perley, Annie
Barrington, Ethel	Hoey, Geo.	Pomeroy, Julia
Barron, Belle	Hoyt, Jenny	Quinn, Richard
Barry, Nagle	Hallen and Hart	Robson, Stuart
Beere, Newton	Harrison, W. G.	Rhea,
Baker, Geo. A.	Hamilton, G. H.	Rensselaer, Ward
Brown, H. L.	Howard, Sydney	Rosenfeld, Sydney
Blakemore, H. D.	Holmes, Clarence M.	Rice, Peter
Crowninshield, Mary	Hoyt, Denville	Russell, Jno.
Crabtree, Lotta	Ewing, Henry	Russell, Tommy
Cross, F. J.	Carlisle, Vernona	Randolph, Eva
Curtis, F. L.	Johnson, Gertrude	Rateliffe, Geo.
Clifton, Geo. L.	June, George W.	Roberts, Florence
Cooke, Maude	Jones, Walter	Rising, W. S.
Cooper, Chase	Kennedy, Mesmerist	Rees, Stella
Claxton, Kate	King, J. H.	Swanson, Velma
Carlisle, Marie	Keene, Thos.	Stewart, J. C.
Chatters, Chas.	Kendal, Wm.	Scott, Mame
Crater, Geo. J.	Knowles, Mabel	Sately,
Cleveland, Bessie	Kellogg, Clara L.	Smiley, Fred
Collier, J. G.	Lockhart, Annie	Strong, Carrie E.
Collier, Edmund	Lees, Joseph J.	Scanlan, W. J.
Coggswell, Catherine	Leontine,	Stansill, J.
Calhoun, Kortland	Lyons, Laura	Storm, G. L.
Clinton, Horace	Lander, Frank	Sleeper, Frank
Clifton, Jessie	Lamar, Lee	Sullivan, Maurice
Claxton, Estelle	Lansing, Nina	Stone, Ed.
Cockstader, Lew	Lotta,	Stephens, Walter
Dixon, Louie	Lambrecht, Mrs. J. R.	Scott, John Philip
Davidson, Bert	Lawrence, Alice	Sparks, Jno. G.
Dowd, Harriette W.	Logan, Celia	Stanley, Ed.
Douglas, Byron	Lippmann, Julie M.	Sandford, Walter
Dunbar, Mary	Lawrence, Fred.	Sothern, E. H.
Dunne, John W.	Lewis, S. W.	Somers, Clarke
Duff, C.	Mack, Esther	Still Alarm
Daniels, Frank	Mahara, Frank	Thatcher's Minstrels
Deane, J. C.	Mansfield, Arbor	Townsend, Charles
Dorey, H. E.	Mackaye, Steele	Taylor, Bobby
De Valde, S.	Monsen, Edw.	Tennyson, Julius
Davis, James T.	Miller, C. J.	Taylor, Lucy
Donaldson, Frank	Miles, Herbert D.	Taylor, William
Donnelly, H. G.	Montgomery, W. H.	Vincent, Chas. F.
Durham, Jay	McHenry, Nellie	Vernon, S.
Durant, C. W.	McCormack, L.	Vokes, Fay
Dixon, Fred	McAdow, Dudley	Wainwright, Marie
Edgerly, W.	MacLean, R. D.	Wood, F.
Spencer, J. K.	Mayer, Daisy	Warren, Charles
Edwards, Pauline	Mitchell, D. L.	Wards, Jno. K.
Earle, Arthur	Morris, Clara	Willis, Susie
Ellis, Sidney R.	My Jack Co., Mgr.	Watkins, Harry
Evans, Wm.	Mitchell, Maggie	Wareham, Harry
Ferris, J. B.	Marston, Lawrence	Williams, G.
Fitzsimmons, Jack	McGlenn, Thomas	Wheeler, Will O.
Ferguson, Barry	McCrane, J. J.	Wilson, A. J.
Burlesque, Viola A.	Monsen, D. L.	

AN UPROARIOUS FARCE-COMEDY

MOSES

Persons desiring to negotiate, address

R. W. STEVENS,

Harris' Theatre, Louisville.

HARRY W. RICH

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AT LIBERTY FOR NEXT SEASON.

Address 293 Queen St. West, Toronto, Ontario.

SCHOOL OF ENGLISH ELOCUTION AND ACTING conducted by BASIL MONK, well-known English Elocutionist. Terms moderate. Address SECRETARY TALLACK, 218 East 86th St.

H. TRICE WEBBER, Manager Boston Comedy Co. Sixteenth season. Organized May 24, 1875. Address 262 Washington street, Boston, Mass., or Augusta, Maine.

MABELLA BAKER AND GEORGE H. BRODERICK with LOTTA. AT LIBERTY AFTER MAY 9.

CORRESPONDENTS WANTED. Address, enclosing stamp, GRAVAIN, 1 Rue de Lafayette, Paris.

GOSSIP OF THE TOWN.

LELIA WOLSTAN, the beautiful young actress whose portrait is shown above, made her début at the Madison Square Theatre three years ago as Gladys Wishton in A Possible Case. She afterward acted the same part in all the large cities. Miss Wolstan also originated the part of Jess Morgan in the original production of The Merchant at the Union Square. She is now in her twentieth year, and her youth, comeliness and talent fit her admirably for ingénue roles. She has not yet signed for next season. Miss Wolstan is a writer as well as an actress. She contributes frequently to the newspapers and magazines.

W. H. ELWOOD has been engaged by Stuart Robson for next season.

"Your front-page portraits are fine specimens of artistic work."—*W. D. Loudon, manager of Rhea.*

CORA EDSALL has been engaged to play the leading part in Hands Across the Sea.

FRED. W. SIDNEY will sail for England on May 28. It is Mr. Sidney's aim to arrange for the production of The Pasha's Jewels, a comedy written by himself, which Augustus Piton has bought and will have acted by his stock company next season at the new Fifth Avenue Theatre.

THE Lillian Russell Opera Comique company, under the direction of T. Henry French, will open the coming season at the Garden Theatre. Audran's La Cigale will be sung. The company includes, besides Lillian Russell, Attalie Claire and Carl Streitmann.

THE new theatre at Carthage, Mo., will be under the management of W. O. Thomas, late manager of the Capital Theatre, at Little Rock, Ark.

JOSEPHINE PLOWS-DAY has been engaged by Charles Frohman to play in New York city next season.

TREASURER T. J. MACKIE is universally popular, and his testimonial performance at the Bijou on Sunday night will undoubtedly attract a large gathering. Among the many that are to appear in the long and interesting programme are Kate Castleton, Esther Williams, Otis Harlan, Frank Lawton, Adele Frost, J. W. Ransome, Kate Davis, Joseph Ott, George Marion C. G. Craig, the Cecilia Quartette, Julius Witmark, the Castilian Troubadours and W. H. Daly. A large orchestra will be a special feature of the affair.

L. R. STOCKWELL, manager of the Alcazar Theatre, San Francisco, returned to California last week. The regular season of the Alcazar stock company will begin on Sept. 7.

E. W. VARNEY, Jr., has bought a fifty-foot car to carry the scenery and effects of The Vendetta. He has engaged W. A. Harrold and Cyrus Riddle for the company. The Vendetta's season ended last Saturday, and Mr. Varney has returned to his desk at Frohman's Exchange.

MR. BARTON, the Casino representative, said to a MIRROR man: "The business of Apollo is eminently satisfactory. We have received many notes from patrons who say they are glad that we have returned to our old style of productions—that is, fancy costumes, instead of modern dress. Apollo will run all Summer. There is a stream of people at the box-office all day."

EDWARD C. DOBSON, the banjoist, has presented Florine West, the soubrette, with a silver banjo. Miss West has been a pupil of Mr. Dobson.

An amateur performance will be given this (Wednesday) evening at the Berkeley Lyceum in aid of the Avenue C Working Boys' Club. The bill will consist of Second Thoughts, in which Frederic E. Camp, Miss Webb and Miss Laidlaw will appear; A Game of Cards played by Messrs. Wendell, James, Camp and Miss Shippen, and Trying It On represented by Messrs. Wendell, James and Cleather and Misses Laidlaw, Cleather and Webb.

KATE PUSSELL writes that she is hard at work preparing for the production of Donald Smedt's military play, A Woman Hero. The printing is being designed by the Chicago Bank Note Company.

ROBERT DROUET has been engaged to support Joseph Haworth in the leading juvenile role in St. Marc.

THE third act of The Rivals was played by Joseph Jefferson and his company for the benefit of the Washington Arch Fund yesterday at the Madison Square. Amateurs appeared in Fennel and A Game of Cards.

Manager Boyd, of Omaha, writes us that he has not yet closed for the first half of the opening week of his new house, August 31, and September 1 and 2. He prefers an opera company, and a liberal certainty will be given to an acceptable company. Alabama is booked for the last half of the opening week.*,*

REFORM IN THEATRE ORCHESTRAS

I read with great pleasure Mr. Richard Stahl's article in last week's MIRROR, and I cannot refrain from adding my voice to the discussion which, I am sure, it must have raised.

The ideas set forth by Mr. Stahl will meet the hearty endorsement of every musician in America, and will particularly appeal to the unfortunate traveling conductor. He it is who is the greatest sufferer, for apart from the personal pride he naturally feels in having his music well rendered there is an artistic sense which is set on edge a hundred times during an evening with the average orchestra.

Of course, the manager, either local or traveling, cares nothing for the personal pride or artistic sense of his conductor, and has his eye only on the public. But just here his all-seeing and generally remarkable eye is decidedly weak. It fails entirely to show to him the unhappy audience writhing in the grasp of six instruments, wading through the Jubel Overture. The disease of this glittering optic has spread to the poor man's ear drums, and now he cannot even hear the misery which his little band is grinding out.

But where both senses make him suffer the most is in the fact that the public do enjoy good music whether vocal or instrumental, and where it is provided there the people will go. I am willing to wager that fifty dollars a week more spent on any one of our metropolitan orchestras would return a hundred fold to the box-office.

The Chicago Opera House has for years supported an orchestra of sixteen men, and that same orchestra is retained for all entertainments, whether musical or dramatic. Let me ask, is there any manager in America who makes more money out of any one house than the manager of the Chicago Opera House? The orchestra there is a household word in Chicago, and it often receives as much notice from the papers as the attraction on the boards.

It is entirely impossible to give an adequate rendering of poorest music with the nine instruments which the average theatres provide. As Mr. Stahl has stated, the rehearsal is never sufficient, and often through lack of time, wholly insufficient. When the performance is given at night the music is a burden instead of a brightener, and the fault is entirely with the orchestra.

This does not apply exclusively to one-night stands or small towns, but is equally true of our New York theatres. The bands provided here are notoriously bad, and some of them particularly so. There is one theatre here that poses, I believe, as the fashionable house of the city and where the *élite* certainly do resort, and there the orchestra is so bad that it has become a by-word. In my opinion it bears honors which it should share with at least ten other theatres in the city.

There are two ways out of the disagreeable certainty. One lies with theatre managers and one with company managers. To the first I would say: For the sake of decency and the comfort and enjoyment of your patrons, do not have less than twelve men in your orchestra. The advice to the manager of the company would be: If you have a musical attraction, perhaps a farce-comedy, with its attendant songs, dances etc., have your director make his orchestrations for fourteen men, and when you play in cities see that he has fourteen men to play them. If you have an opera do not go on the road without six or seven musicians who are familiar with your music. The selection Mr. Stahl makes is a good one.

Managers do not want advice—I understand that perfectly, but there it is for them. It is common sense acquired by experience.

The movement for raising our orchestras out of the slough in which they rest at present will undoubtedly start some day, and the manager who begins the change will receive and deserve much credit.

ARTHUR C. PELL.

EASTWARD, HO!

The exodus of professionals to Europe this Summer will be large, despite reports of an unsatisfactory season and the alleged scarcity of cash. The following are already booked at Low's Exchange:

On the *City of Berlin*, May 20: Mabel Stephenson, Caroline Hill, the Levey Sisters.

On the *City of Paris*, May 27: A. F. Canby and wife, Courtenay Thorpe, Ferdinand Gottschalk, Ray Douglas, Nettie Lyford, Ralph Delmore, E. M. Gardiner, Royce Carleton, Hal Cane, Lewis Baker, Sant Mathews, Hugh Harting, Charles Harbury.

On the *Werra*, May 27: Marie Tempest.

On the *Alaska*, May 30: G. R. Knowles and wife, J. Rolfe.

On the *Umbria*, May 30: A. Sappio, James Donaldson.

On the *Lahn*, June 2: W. R. Hayden.

On the *City of Richmond*, June 3: May Waldron, Robert Rivers.

On the *Teutonic*, June 3: Mr. and Mrs. Kendal, Jennie Dutton, Violet Vanbrugh.

On the *State of Georgia*, June 4: Albert G. Thies and wife.

On the *Britannic*, June 10: Rosina Vokes, Cecil Clay.

On the *City of New York*, June 10: Agnes Miller, Whitney Mockridge.

The following have already sailed: Marshall P. Wilder, Charles Frohman, Kate Forsythe, Johnstone Bennett, Wilton Lackaye, Malcolm Bell, Josephine Plows-Day, Mark Lynch, J. Hyde, Eleanor Mora, Daniel Frohman, Ffolliott Paget, Frank Lindon, Tom Law, A. P. Burbank, Ed. Jones, Mrs. Hart Jackson, Clyde Fitch, Vilmers Stuart, Minnie Palmer, Marion Manola, David Belasco, Mrs. Leslie Carter, Ada Genour and Clay M. Greene.

Kate Forsythe, when she travels, always goes in state. She paid $370 for her stateroom going over.

FOREIGN.

PARIS.

MAY 5.—A new play by M. Porto-Riche, entitled Amoureuse, has just been produced at the Odéon. There is a good deal of bright dialogue and many ingenious situations in the piece which, however, is lacking in action, and without action the interest is lost.

Germane has been married for eight years to Dr. Perland, and she is as much in love with him as when first she became his wife. She is always fondling him, always inquiring into the most insignificant details of his life; in short, she wearies the doctor so much that he loses all patience and he leaves her, saying she may take a lover if she so wishes.

Germaine, who has often warned her husband that she would be quite capable of doing anything if he neglected her, becomes the mistress of the painter Pascal.

The husband, soon tired of living alone, pardons his wife, who has confessed everything to him, and the couple begin their married life anew.

Amoureuse is admirably played by Mlle. Rejane, whose acting, so fine, so modern, so natural, excused much that would hardly have passed but for her. She was very ably supported by MM. Dumeny and Calmettes.

At the same theatre they are playing L'Abbé Vincent, a little comedy in one act by M. Grenet Dancourt, which has had considerable success.

The Abbé Vincent has a niece, Therese, who loves her foster brother, Jacques de Bigny. The latter, however, is engaged to marry a rich heiress, and Therese makes up her mind to enter a convent. Happily, the Abbé Vincent undertakes to arrange matters, and the young lovers end by getting married. This little idyl, which in many respects resembles L'Abbé Constantin, profoundly stirred the audience.

The Théâtre-Libre has given us an excellent performance of Henrik Ibsen's Wild Duck. This work disconcerts the critics and most of them declare themselves unable to comprehend the meaning of the Norwegian dramatist. His dramatic aestheticism is outside all the rules and traditions of the theatre, and this breaking away from conventionality M. Sarcey cannot pardon. For some years, unhappily, our public have become accustomed to seeing commonplace plays which call for neither thought nor effort, and of which Maraet and Mme. Fanfile are finished models. These pieces are called master works by the same persons that affirm that Ibsen is obscure and incomprehensible.

In the Wild Duck I see nothing either "obscure" or incomprehensible. Ibsen has endeavored to prove that certain feeble souls are incapable of supporting the light of truth and that they live happily through life buoyed up by illusion. When Grevert tells his friend Hjalmer Ekdol that his wife, before her marriage, had been the mistress of another, he destroys his happiness for he was living surrounded by comfort with a woman he adored. And now he has to live on doubting even that his darling daughter Herwige is really his own child.

I defy those who say that Ibsen is not a dramatist to watch the death scene of the wife without emotion. How tragic is that figure of the old lieutenant, Ekdol! These characters leave ineffaceable souvenirs in our minds.

The Wild Duck was admirably played by the Théâtre-Libre company. Mlle. Yenris created the part of Hedwige with marvelous art. Antoine was excellent as Hjalmer Ekdol.

At the Nouveautés we have had a new piece by MM. Desvallières and Mars, music by Gaston Serpette, entitled La Demoiselle du Telephone.

The piece is amusing and has been well received. Mlle. Agathe is a clerk in the employ of the Paris Telephone Company. She learned one day, in connecting two clients, that her *fiancé*, Sigismund, has a rendezvous with Olympe, a cocotte, and that Olympe wants a *femme de chambre*. Agathe wishes to confront her false *fiancé* and presents herself as the *femme de chambre*. She is accepted. Soon after Olympe receives the visit of her relatives from the country, who are totally ignorant of Olympe's profession. Olympe begs Agathe to take her place, while she passes for the *femme de chambre*. Agathe receives the adorers of Olympe, all of whom she captivates. Her *fiancé* among the rest falls at her feet.

Mlle. Mever was very droll as Agathe, and Mlle. Pierny was charming as Olympe. Also in the cast were Mlles. Germain, Colombey and Tarride.

The Vaudeville is playing Revoltée, M. Jules Lemaître's play. Mlle. Martha Brandes, who has left the Comédie-Française, appears in the rôle of Mme. Rousseau. She plays it with much talent, and she is remarkable in her emotional work.

The Gymnase has just revived Paris Fin de Siècle. The piece has been altered a little, and is as amusing as ever.

At the Palais-Royal, Le Parfum has been revived for the rentrée of Mlle. Chaumont. This eminent actress was loudly applauded.

The Opera Comique has presented a new work called Les Folies Amoureuses. It is a comic opera in three acts, taken from the comedy of Regnard, by MM. Leneka and Malrant, music by Emile Pessard. It is only a semi-success. The music lacks originality, although agreeable to the ear. The success of the interpretation was very great. I may mention Landonzy and Mele-Truffier and MM. Soulacroix and Fugere.

MM. Bertrand and Colonne have been appointed directors of the Opera House. They present themselves with an attractive programme. We shall see if they keep their promises.

L. DE VEYRAN,
Director de la *Revue d'Art Dramatique*.

LONDON.

MAY 5.—Ellen Terry is queen of the theatrical May as Olivia. Around the may-pole on the Lyceum stage dance crowds of new-comers to admire her and worship the Vicar.

Two American Queens of the May come next in public favor—Marion Lea and Elizabeth Robbins—who, beginning a trial matinee at their own expense of Hedda Gabler, have turned away Money from the Vaudeville treasury and the stage itself, forcing Tom Thorne to displace Bulwer with Ibsen in the evening bill, and put aside *pro tem.* that other clever American, Dorothy Dorr.

Gertrude Kingston is at the St. James, where she has taken Marion Terry's part in The Idler, and is winning fame in an emotional part.

Mrs. Langtry has gone down to Jersey to delight old friends with sweet Rosalind, while also preparing to play wicked Formosa in a Drury Lane revival.

Wilson Barrett has found his heart aweary waiting for success at the New Olympic, and abruptly closes his season in a few days with a benefit. It is pretty well understood that he has been handicapped by his proprietor, who is a showman without regard for art. Doubtless Mr. Barrett will have a valuable benefit night, and recoup by provincial and Australian engagements that impend. I fear that there is a spell of ill-luck hanging around the Olympic site which has hitherto been the scene of shipwreck to Ada Cavendish, Mrs. Conover and John Coleman.

Two days ago there was a trial copyright matinee of a new four act comedy called A Shadow Hunt. From what I hear of its production, the comedy is well named, as the shadow of success in its action may be hunted for without finding much substance. As a literary production or a closet play to read it is said to be excellent.

American managers will find capital stage action and uproarious fun in a farcical comedy produced yesterday by Mons. George Giddens at a matinee, under the title of Husbands and Wives. In it are two clubs, one called "The Tiger Lilies," of women, who thereby neglect household duties; the other of oppressed husbands, sustaining their rights, who name their club "The Dandelions." The second act is the scene of the two clubs in adjoining houses—stage, of course, divided much after the scene in Forbidden Fruit. Each club is having *un telle de mist* in the scene, and engaging in baccarat. A police raid occurs with rare fun. Giddens is president of the Dandelions and Carlotta Addison of the Lilies. Blakeley is a henpecked husband, and Laura Linden a sprightly widow, who is behind the deviltries of the Dandelions. Town to one of the heartiest laughs of a season over it. Although the production is *chaude*, it is racy in condiments.

It is by F. C. Phillips, author of As in A Looking-Glass, and I wonder that Mrs. John Wood did not pick up the comedy. Next week she produces her new three act farce. But, unfortunately, she will have a strong counter attraction to meet in the great naval exhibition that has begun within biscuit throw of her bijou theatre.

The new announcement of Formosa refers to the original cast of twenty-three years ago, when Katherine Rogers was the heroine and Irving the hero.

A fourth act in Grace Hawthorne's new drama of Bankruptcy was performed yesterday before the Registrar, who has the cheering name of Hope. Barrister Reed on her behalf asked another adjournment because she was billed at Sunderland, and the manager there had said if she left he would close and sue her for damages. This brought up the barrister, who appears for creditors and who betrays a strong unchivalrous opposition to the lady who said Miss Hawthorne has an understudy who has once or twice appeared for her as Theodora. He observed "that there was no evidence that she intended to devote any portion of the fruits of her professional exertions to paying her creditors; on the contrary, as he was instructed, she was spending what she earned in a somewhat magnificent manner. He knew that Miss Hawthorne had received £1000 within a very recent period, yet in the accounts there was no mention of this little item, and the creditors had not received a penny piece from any source. The debtor's pathetic complaints as to the harshness of her employers were somewhat too theatrical and imaginative for creditors in bankruptcy. The creditors, in fact, rather suspected that Miss Hawthorne was her own employer. She swears that she is in the employment of the Theodora Company (Limited), at a salary of £10 a week, but he should like to know how many shares she holds in the company. She had practically given her creditors no information as to her position and affairs, but, having obtained some £1,000 of their money, mostly loans advanced in hard cash, she at once transformed herself in the regular way into a limited company and proceeded on a starring expedition through the provinces as if 'nothing' had happened. It was time for creditors to protest against the contemptuous manner in which persons of the debtor's profession had become accustomed to treat not only them, but the Court. As illustrating the facetious spirit in which the debtor and her advisers regarded the proceedings he might mention that Miss Hawthorne's manager had declared that on his return to America he should paper his walls with British writs and judgments."

The Registrar, however, awarded her a long wait of seven weeks. This is the season when hawthorns bloom and the comedy of Bankruptcy is interesting players and playgoers more than it did when Mr. Coghlan was recently in the cast.

Another professional—Charles Sugden—was today before the Divorce Court. In 1878 the Countess Desart met Desart, for the Earl of this name is the well known swell novelist and Scotchman, while Desart is an Irish peer) became suddenly infatuated with C. S., and they eloped. She had been a Miss Preston, daughter of a wealthy Yorkshireman. She had from her father a magnificent marriage settlement. She enjoyed her rank only five years. Of course, a divorce followed, and she became Mrs. Sugden. Then it was discovered that she had forfeited her settlement, and the Earl took it in the nature of damages. It is not proper to relate the gossip as to the subsequent married life of the romantic pair, but it transpired in the divorce court yesterday, on her suit, that in 1888 Sugden deserted her at Cannes and left her penniless. Her story about it, as published in this morning's papers, was as heart rending to read as any similar scene in a novel. He then consoled himself with a fair co-respondent, and hence a decree yesterday in her favor. I believe her family will now care for her. Meanwhile the actor and a capital one he is is quite appropriately, with the divorce evidence, performing in one of the dramas of the not over decorous Ibsen.

O. H.

ROME.

MAY 6.—The End of Sodom has had the end it deserved in Rome. It has fallen, never to rise again. The public would scarcely allow it to proceed after the second act.

Sudermann and Ibsen have no chance here. *Dio mercè!* And yet, no one can say that the Italian public is prudish. It swallows a lot of French filth, even from Zola, without making a wry face. But Ibsen and Sudermann are too much for our Roman digestion.

The philosophy of both Ibsen and Sudermann is disgusting, and their language is monstrous and *cruenta* into the bargain. When you have not *mal au cœur*, you yawn; and, frankly, you do not go to the theatre to sleep or to be sick.

There is no *parti pris* in Italy against Sudermann, for his Honor had some success in Milan, notwithstanding its defects. Other German authors, also, are enthusiastically welcomed in Rome. War in Time of Peace, for instance, and The Rape of the Sabines, have become stock pieces in Rome, and fill the theatre whenever played.

I think that some of your American farce-comedies would take here. There is a demand for something new, healthy in tone. If any of your successful authors would like to try the experiment, I am quite willing to try the translation, and divide their honors with the *direttore*.

To return to The End of Sodom. The public was thoroughly impartial, and it damned the comedy to the fate which it so richly deserved.

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What more news have I to give you? A new comedy by Petrai (Cartouche), played by Novelli, but with little success. The first act pleased. The other two *au contraire*.

Two negatives against one affirmative; result, negative. However, to use Novelli's own words, if half of the second act could be altered, with the whole of the third act the comedy might, in the end, be successful.

I hear that Colautti, the author of that strange novel "Fidelia" is writing a play. If this play be anything like "Fidelia," it will be a curiosity, to say the least. We shall see.

Another curiosity is the inauguration of scenes in one act, for *levee de rideau*. These scenes, might serve for the beginning or *denouement* of some drama and yet, they are entirely complete in themselves. It is an innovation, due to Signor Bellezza, a Neapolitan, and a writer in the *Tribuna* of Rome. Signor Bellezza is an indefatigable worker, and is likewise a clever and studious writer. He began his literary career writing musical criticisms for four or five Roman and Provincial papers. He has now taken to writing for the theatre. His first venture was Relics (Old Love Letters). He has since finished another dramatic scene called Confession, and a comedy in four acts called Sisters, a title which he would do well to change.

Another young author, Signor Scajinger, has written two comedies; one, Doctor Muller, for the actor Pasta, and the other, A Pearl, for the actress Marini, but neither has been given yet.

Colautti's first play is called The Other, and will also be given by the Pasta company. It is a simple story, with very few persons in it. The action is rapid and the whole play turns on one situation. Colautti is Dalmatian by birth—not Italian though he writes in Italian with all the nerve of a Frenchman.

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Verdi says that his new opera, Falstaff, is not nearly ready yet. He does not even know whether it will be in three or four acts, but, most likely, it will be in four.

Mascagin, the fortunate composer of the Cavalleria Rusticana, has written another opera on the pretty subject of "L'ami Trilly," by Erckmann-Chatrian. He did intend writing an opera on the Rantzaus, by the same author, but, it seems, has given up that idea.

The Socialist Sbarbaro, lately released from prison, has written a comedy, The Scrutin.

The Parasites (of Hungarian origin) is among our promised novelties. Those who have read it in manuscript say it is one of the most extraordinary works ever written for the stage.

An opera is being written on the subject of the "Lady of Challant," a subject already used several times by Italian dramatists, before Giacosa chose it for Sarah Bernhardt.

Meanwhile, Giacosa is traveling over Italy, reading his version of the subject. The play *entre nous* is most unpleasant, but Giacosa reads it in such a masterly fashion, that you must applaud it, *malgré tout*. I may say that there are now two parties, respecting this so much talked of play—one for it, and one against it.

The subject is certainly repulsive, but Gracom's lovely poetry saves it. A woman, who is vicious by instinct, who gives herself to every man without a particle of love to excuse her, cannot find favor with even the most depraved public and when that woman urges one man against another, making her favors the conditions of the fight, she becomes execrable, even to the worst of her sex. Why, the Lady of the Camellias is a Madonna compared to this calculating, revengeful, luxurious queen of sin. I doubt, if even Sarah Bernhardt will ever have the courage to represent it where it will be understood.

In book form it may be swallowed, as many other nauseous draughts are swallowed; but, to *see* it acted on the stage, by real, living men and women would, I fancy, be revolting.

Enfin, one never knows. The public is a curious animal, and surprises us when we least expect it.

* * * * *

The poor Bedouins in Rome are doing a very poor business. They go through all their daily Arab life, but they don't take.

They have the inevitable caricature of English tourists, dressed in the usual caricature style, but even these do not make the public laugh. There is an assault of a caravan, but it is not so good as Buffalo Bill's mail-cart attack. The slave-hunt fares no better. Altogether it is a complete fiasco. The dancers in the cafés fare somewhat better; but, ye stars, how ugly they are!

A father may take his son to see them, in all confidence. There's no fear of losing his heart in this mock desert. *Tant mieux! Tant mieux!*

S. P. Q. R.

FOREIGN ECHOES.

They are to have a new theatre in Cape Town, S. A. A syndicate has been formed for running it, and it is to be situated on an isolated site, with shops and restaurants all around. American companies and stars are invited to apply for dates.

Beerbohm Tree very shortly will produce in London a new play, by Isaac Henderson, an American dramatist. The piece is called The Silent Battle. It is evidently a vehicle by which to demonstrate the efficacy of the newly invented noiseless gunpowder.

The last number of the English *Quarterly Review* contains an interesting article on the plays of Ibsen, written in a thoroughly impartial spirit. The conclusion arrived at by the critic seems to be that the Norwegian dramatist is a great thinker, but one who has not made up his mind upon a variety of social questions; wherefore he sometimes sets up an image in one play only to knock it down in the next. The writer thinks that probably the greatest struggle in the soul of Ibsen is between socialism, which he affects as a political creed, and Individualism, which he frankly acknowleges as the dominant factor in the sum of this world's history.

The second soirée of the London Independent Theatre will take place next Friday evening at the Royalty, under the management of J. F. Grein. *Apropos*, why does not Mr. Grein produce new plays of native English make, instead of selecting from foreign repertoires? Is not this the principal object of a Théâtre Libre?

The further progress of the proposed "theatre bill," which, as will be remembered, was framed to hand over to the London County Council the licensing powers now invested in the British Lord Chamberlain, has been delayed. By the terms of a compromise, the Licenser of Plays still retains his literary jurisdiction over the stage, but the County Council are granted increased powers to inspect all structural details in the theatres under their control.

Henrik Ibsen has been so much tickled by the success of Hedda Gabler that he has decided to honor London with a visit. He is there this week.

The Henrietta has been removed from the bill of the London Avenue Theatre. Manager Henry Lee is reported to have made a fiasco of his London managerial venture.

Lord Lytton has completed a classic drama which will soon be produced in London.

Alice Atherton and Willie Edouin are gathering English laurels in Our Daughters, a comedy now being presented in London.

The London *Playgoers' Review* says that there are no less than four hundred writers of dramatic works in London "who stand absolutely no chance of getting their plays produced." The writer of the article suggests that these four hundred unfortunate scribes join forces and subscribe $50 apiece, in order to enjoy the privilege of inflicting their masterpieces upon each other. A hall or theatre would be hired with the money so subscribed and all these unhappy plays, many of which are mouldy with antiquity, would be produced one after the other before a sympathizing, but dead-head, public. THE MIRROR subscribes its good wishes to the laudable scheme.

G. A. Sala says that in Barnum he lost a very old and valued friend, and proceeds in the *Sunday Times* to relapse into reminiscences concerning the late showman, in which he was himself more or less connected. "Don't laugh," says Mr. Sala, "when I tell you that in New York many years ago Barnum and I used to go to the same church, Sunday after Sunday, and sing out of the same hymn book. Barnum was a Universalist, a persuasion which is not mine; but I conceived great admiration for the Universalist minister whom he sat under, a certain Dr. Chapin, a very learned, wise and eloquent preacher. Some ten years later I met Barnum at a dinner given by Albert Smith at the old Garrick Club, in King Street, Covent Garden. If I remember, J. C. O'Dowd was of the party. Barnum was the heartiest of eaters, but the rigidest of tea-totallers; and I remember a characteristic reply of his when Albert offered him some champagne. 'Thank you,' he said, 'I guess I'll take it in cash.' Not that he was in any sense a penurious man, but he was fully aware of the value of Washington Irving's aphorism about the 'almighty dollar.'"

Vanity Fair gives a few details concerning the French dramatist, Sardou, which are interesting: "M. Leandre Sardou was a professor and an author. His son, Victorien, who was born just sixty years ago, is a playwright. But he has been other things, for he has known failure of more than one kind. He studied medicine; but, his family being in need of more than medicinal support, he le rned to teach history and philosophy and mathematics; so that he made of himself quite a well-informed man—sufficiently so, indeed, to write articles for the reviews. Then ambition inflated him, and, some seven-and-thirty years ago, he perpetrated his first comedy. It was called La Taverne des Etudiants, and, having been suitably produced at the Odéon on the first day of April, it proved an unredeemed failure. Then he starved for a time; but fortunately typhoid fever invaded his garret and introduced him to his neighbor, Mademoiselle de Brécourt, who nursed him back from the gates of death and married him, and made him known to Mademoiselle Dejazet just after she had founded her little theatre. And so he came to write more plays, beginning with Les Premieres Armes de Figaro and Monsieur Garat; which latter had one of the longest runs ever known at the Dejazet. Since then he has evolved plays very prolifically, and has exchanged his garret for a princely château at Marly-le-Roy. He has also been roundly accused of unscrupulous plagiarism; but he has realised an enormous fortune, and has married a second wife in the daughter of the Conservateur of the Museum at Among his last works are Fedora, Theodora and La Tosca, written for Madame Sarah Bernhardt; and now, by writing Thermidor, he has gotten for himself the biggest advertisement of all. He has the Legion of Honor, and thirteen years ago he was chosen to succeed M. Joseph Autran as a member of the French Academy.

THE "NEW SCHOOL" OF DRAMA.

Buffalo Enquirer.

THE DRAMATIC MIRROR of this week has a vigorous editorial on the so-called "new-school" of playwright whose fad is "realism" in dramatic art. It says: "The 'new school' preaches the doctrine that the dramatist must neither walk nor soar; it is necessary to crawl. Like the serpent in Eden it would condemn him to progress on his belly, seeking out the dark and noisome spots in human life, guided by the accurate instincts of a well trained nose." THE MIRROR is always outspoken in behalf of purity in the drama.

IN OTHER CITIES.

PHILADELPHIA.

Niobe had its first production at the Walnut Street Theatre 11 before a large audience, and proved an instantaneous and most emphatic success. The piece is a fantastic comedy in three acts, written by Harry and Edward Paulton.

Niobe, as is generally known, was, according to mythology, the Queen of Thebes, who esteemed her station and temporal power as equal with the divinities. Through the wrath of the goddess Latona she was changed into a marble statue, from which tears constantly flowed. Out of this immortal classical tale the play has been constructed.

The conceit of a statue coming to life, which is worked out in Pygmalion and Galatea, on poetic and high comedy lines, is here made the subject of a modern farce or farcical comedy, the action taking place in the present day and in New York city.

A statue of Niobe, belonging to an art enthusiast, is insured by Peter Amos Dunn, manager of the Universal Insurance Company, and for safe keeping he removes it to his home. Electric lights have just been put in and, the wires crossing the feet of the statue, the current brings Niobe to life much to the astonishment of Dunn. His family is at the theatre, and he is at a loss to explain the presence of this beautiful creature on their return. He remembers, however, that a governess, who has sent her trunk in advance, is expected in a day or two, and he hits upon the idea of dressing up Niobe as the governess and introducing her as such. Here the complications begin. Niobe, who is all tears, breaks down and weeps on the breast of Dunn, whom she calls Petreanos, on the slightest provocation, and the discovery of her in that attitude awakens the jealousy of his wife, who is egged on by her tart elder sister, Helen Griffin, who is the head of the household. Every effort of Petreanos to get himself out of the original prevarication gets him into further trouble, but after a series of varied complications, he tells the truth at last, and the enthusiast is glad to take back the living Niobe, in place of the statue. With this main story is ingeniously interwoven that of the governess, whom Niobe represents, and who comes to claim from Cornelius Griffin the love-letters of her sister. Cornelius mistakes Niobe for Miss Mifton, the governess, and hence a new set of complications, reaching a climax when Miss Mifton really appears. Originality marks every line of the dialogue, and there is not a scene or incident that is not only new but highly refreshing. The great opportunities for creating merriment which are afforded by the awakening of a woman in a modern residence after a sleep of centuries are fully taken advantage of by the authors, and the piece is genuinely amusing. The co. is an excellent one, and, all being proficient in their parts, they gave a performance marked by ability, strength, finish and completeness of detail. Carrie Turner and William F. Owen were especially good. There is nothing Miss Turner has heretofore accomplished that merits approval more than her quaint and unique portrayal of Niobe. The play was finely mounted and the costumes of the ladies handsome and appropriate. At the close of the second act the co. was called before the curtain, and at the end of the play they were again honored with a recall. The cast:

Peter Amos Dunn	William F. Owens
Cornelius Griffin	Charles Coote
Phineas Innings	Theo. M. Brown
Jefferson Thomkins	Ben. E. Graham
Parker G. Sibbs	W. T. Melville
Helen Griffin	Mrs. E. A. Eberle
Caroline Dunn	Beatrice Lieb
Hattie Griffin	Jessie Storey
Beatrice Silos	Maud Edna Hall
Mary	Josie Stoffer
Madeline Mifton	Ruth Hamilton
Niobe	Carrie Turner

Business excellent. Same co. 18-23.

At the Chestnut Street Opera House Mr. Daly's co. began their second and last week 11 in The Railroad of Love, before a full house. The piece was charmingly acted and afforded pleasant entertainment. Business good. House closed.

W. J. Scanlan appeared at the Park Theatre 11 in Myles Aroon and delighted a large and appreciative audience. Business large. Regular season closed 16.

Pauline Hall's Opera co. began the Summer season at the Park 18 with Nanon.

At the National Theatre, The Midnight Alarm, a realistic melodrama, in five acts, was presented for the first time in this city 11. It was full of foiled villainy and triumphant virtue, and there was enough action in it for half a dozen ordinary plays. The co. was strong and well balanced, and the stage settings very appropriate. The audience seemed well pleased. Business good. Mrs. Tom Thumb 18-23.

Donnelly and Miller's Ship Ahoy entered upon its second and final week at the Girard Avenue Theatre 11 to a good-sized audience. M. B. Snyder, manager of the Girard, deserves great credit for having in so short a time established for his handsome house such a worthy reputation. Business fair. House closed.

At the People's Theatre Thou Shalt Not was produced for the first time in this city 11 to a fair-sized audience. It was handsomely mounted, the scenery and costumes being beautiful and the co. as a whole very capable. The story is improbable, however, and it is not a performance calculated to satisfy the better class of theatregoers. Business good. House closed.

The Grau English Opera co. appeared at Forepaugh's Theatre 11 in The Bohemian Girl before a large and enthusiastic audience. The co. was capable and the scenery and costumes appropriate. Business good. House closed.

At the Lyceum Theatre Gus Hill's World of Novelties opened a return engagement 11 and played to good business during the week. Sheridan and Flynn's Vaudevilles 18-23.

The Louise Dempsey Specialty and Athletic comb. appeared at the Kensington Theatre 11 to a good-sized audience. Business fair. Keep it Dark 18-23.

At the South Street Theatre The Sea of Ice was presented 11 to a moderate-sized audience and played to fair business during the week. Nothing announced for 18.

Turner's English Girls Specialty and Athletic co. opened at the Central Theatre 11 to a full house. Good business. Henry Burlesque co. 18-23.

At Carncross' Opera House Kellar began his second week 11. Kellar is probably the most dexterous sleight-of-hand performer before the public. His entertainments are very interesting and he fills a house with excellent people. His engagement has been so successful that he will remain another week.

At the Grand Opera House there is a series of concerts by Cappa's Seventh Regiment Band of New York week of 18.

Frank Howe, Jr., who severed his connection with the Park Theatre 16, will take charge of the New York office of Rich and Harris.

CLEVELAND.

The Patrol was presented at the Opera House week of 11-16. Clarence Handyside as Captain Ross, the hero, did good work. Luke Schoolcraft, the old minstrel, was called out many times. P. Aug. Anderson, who was here two months ago in My Jack, made a hit as Blinker, the French detective. Eddie Giguere was a typical newsboy, and he made a hit with his songs. The rest of the cast was very good. Large business all week. Mr. and Mrs. Kendal 18-20.

Charles McCarthy in his fire play One of the Bravest, did a good business at Jacobs' week of 11-16. The play has one of the best fire scenes ever put on the stage. Charles McCarthy as the fireman and later as Hop Wah the Chinee was excellent. William Cronin as Mrs. Grogan made a great hit. Fabio Romani 18-23.

Go-Won-Go Mohawk, the Indian actress, at the Star 11-16 gave a very creditable performance of Indian and frontier life. Business good. With the engagement of Go-Won-Go Mohawk at the Star the regular season of that house closes. It has been a highly successful season, and one of which Manager Drew may justly feel proud.

Ed Madigan, a Cleveland'er, is in town. He has charge of Car No. 1 of the Forepaugh advance brigade. Whiting Allen is also home.

Daisy Mayer, who has just closed a very successful season's engagement with Barry and Fay, has returned home.

Gus Hergé leaves for the West Saturday.

There is some talk of Brady and Garwood having the lease of the Lyceum for next season.

Business-manager Welfare and Treasurer Coan's benefit at the Opera House the first half of this week netted them a handsome sum. Both are very popular.

Business at the Park Pavilion has been good considering the extremely cold weather of late.

J. B. Curran, Jr., is considering several offers for the Summer season.

Manager Guenther, of the Wheeling Opera House, paid Cleveland a visit this week.

William De Shetley, proprietor of Alone in London, says he will retire this play from the stage after this season. He expects to star in a new melodrama next season.

CHICAGO.

Blue Jeans, the Hoosier drama that proved so popular in New York, was produced with new scenery by Walter Burridge at McVicker's Theatre, and made a hit. Joseph Arthur has constructed a play around a buzz saw, but did it so well that the incident took on the semblance of a new sensation. As a matter of fact the saw mill incident has been better done in a Western drama that had a great run about a dozen years ago. Of the cast Jennie Yeamans as June, Judith Berolde as Sue Endaly, George D. Chaplin as Col. Risene, and Jacques Kruger as Jim Tutemiller made hits and the play made an undoubted success. It will continue indefinitely.

Mr. and Mrs. Kendal had a prosperous week at Hooley's. They appeared in The Ironmaster, Queen's Shilling, The Money Spinner, All For Her, and A Scrap of Paper. A. M. Palmer's co. in Alabama week of 18-23.

W. H. Crane in The Senator drew fine audiences to the Opera House. Mr. Crane is very popular here. Same week of 18-23.

Fanny Davenport and Melbourne MacDowell in Cleopatra met with unbounded success at the Columbia. The theatre was filled every night, and the applause was frequent. All the Comforts of Home week of 18-23.

Edwin Arden, a young actor of merit, played Eagle's Nest and Raglan's Way at the Haymarket to appreciative audiences. Hallen and Hart in Later On week of 17-23.

Effie Ellsler presented her new play, The Governess, at Havlin's and made a fair success. The play is built on conventional lines and tells the story of Zorah Warden, a governess, who is heiress to a fortune, but is kept out of it by the machinations of her foes. One of the clever things is a character sketch by Frank Weston in the part of Jarvis Coulter. Lizzie Evans week of 17-23.

Bobby Gaylor in An Irish Arab, pleased the patrons of the Windsor. The Bottom of the Sea week of 17-23.

Walter Lawrence in Fabio Romani had a fairly good week at the Alhambra. The Kindergarten week of 17-23.

Lillie McHenry and a co. of burlesquers in The Sultan's Delight found favor at Litt's Standard. The Golden Gulch week of 17-23.

Lizzie Evans in Fogg's Ferry made a popular hit at Jacobs' Clark Street Theatre. Tony Pastor's Specialty co. week of 17-23.

At Jacobs' Academy The Fast Mail had a successful week. Our Irish Visitors week of 17-23.

The Spooner Comedy co. in Inez, a comedy of small merit, had a rather cool reception at the People's. The Drury Lane Pantomime co. week of 17-23.

The Grand Opera House is closed, and extensive repairs are to be made. A Summer season will begin about June 23.

BALTIMORE.

The Baltimore Symphony Orchestra began a season of promenade concerts at Harris' Academy of Music during the week closing 16 and presented a series of very attractive programmes, including both classical and popular music. The house decorations are unusually handsome and attractive. Ella Wernig and Rosita Peppitone were the vocalists, and were very successful.

Ford's Opera House was occupied 11-16 by local musical attractions. The Haydn, the Garland and the St. Cecilia Societies have each given concerts and attracted large, well pleased audiences. This has been one of the most satisfactory seasons, artistically and financially, that these organizations have known. Commencing 18 a week of dramatic performances will be given, including Wild Oats, David Garrick, Sweethearts and Married Life, with Creston Clarke, Wilfred Clarke, Victory Bateman, Mrs. Germon, Martha Ford and others, also Elizabeth Lackey, a debutante. A benefit 20 will be given Basil Maclay, the veteran doorkeeper, who has reached the fortieth year of service in that position and under the same management. A testimonial will be tendered Mrs. Jane Germon 22, on which occasion Mrs. John Drew will appear in the cast of Married Life.

The Lyceum has closed its doors for the season, which has been a most satisfactory one to both patrons and management. The attractions have all been of high grade, and the public have shown its appreciation by liberal patronage.

Olivette constituted the bill at the Howard Auditorium week closing 16. Gray's English Opera co. next.

At Holliday Street Theatre a week of the sensational was filled in by Kidnapped to good attendance. The play is filled with stirring situations, and the co. presenting it was above the average. Alone in London next.

Frank McNish and his specialty co. enjoyed the usual good week's business at the Monumental Theatre 11-16. Sam T. Jack's Creole co. next.

Preparations are being made for the Storming of Vera Cruz, which Pyrotechnist Pain is to give at Oriole Park during the Summer.

Julia Marlowe is at present the guest of Manager Charles E. Ford at his country place near Arlington.

Max Von Mitzel, late of Robert Downing co., supported by amateur talent, appeared in Damon and Pythias at Concordia Opera House 14. He will leave next week for Laporte, Ind., to join Clarence Holt's co. for a ten weeks' tour.

ST. LOUIS.

The Lilliputians played at the Olympic Theatre week of 11-16. It was their third engagement here this season, and they did a big business, exceeding the business of their two former weeks. A new play, The Little Baroness, was presented, and it was very funny. It brought out all the little folks in their best specialties. The theatre closes at the end of their engagement for the Summer season.

At Pope's Theatre, the Bottom of the Sea had a good week. The production was a good one of its class. The co. was fully equal to the requirements of the play. Week of 17, Only a Farmer's Daughter.

The Emma Juch Opera co. at Exposition Music Hall was the fashionable attraction during the week. A repertoire of grand opera was given, and the audiences at every performance were large and fashionable. Tannhauser, Lohengrin, The Huguenots, The Flying Dutchman and Die Walkure were the operas given. Miss Juch was in splendid voice, and the co. was strong in every particular. On the evening of 12 the co. rested, the hall having been engaged by the Choral Symphony Concert, which was well attended. Miss Juch occupied a box with several of the leading members of the co.

The Grand Opera House will be reopened 21 and 22, when The McCullough Dramatic Club will give two performances of Hamlet, revamped for the benefit of the Ransom Post, G. A. R.

John Nolan, manager of the Emma Juch co., deserves a great deal of credit for the way in which his attraction was boomed, and big houses was the result.

The opening performance of the opera co. 11 was delayed on account of attachments, and the curtain was not rung up until 1 A.M. It was after midnight nearly every night when the performances were over.

Already attachments for over $5,000 have been filed against Charles Locke, of the Emma Juch co., and new ones are being filed daily. Owing to this the co. will close its season here, most of the co. going to New York and continuing under the management of John Nolan, who will give grand opera during the Summer at Hammerstein's Opera House, Harlem.

John Jennings, formerly managing editor of the St. Louis *Post-Dispatch*, and later with the New York *Herald* and Frohman's cos., now has charge of the dramatic department of the *Globe-Democrat*.

Whiting Allen, late of Carleton's Opera co., was here booming Forepaugh's Circus last week. He has left the dramatic field for the Summer season.

Charles Stalk, assistant treasurer of the Grand Opera House, is acting treasurer of the Bottom of the Sea co., playing here.

Laura Wilcox left 19 to join the Raymond Comedy co. at Pransfort, Ill.

Manager Ollie Hagan, of Pope's Theatre, threw away his crutches this week and will walk hereafter without their aid, after using them ten weeks, owing to a broken leg.

Alexander Spencer has closed with Manager Thomas McNeary of Uhrig's Cave for a Summer season of light opera.

Manager Gschwend, of Schnaider's Garden, is putting the finishing touches to his Garden and will open June 1 with a fine company under Sulli Simonson of the New York Casino.

BOSTON.

With this week the Museum closes its fiftieth regular dramatic season, which has been one of the most successful in the history of the house. A varied bill has been prepared for the last week. Hands Across the Sea receives its last performances 18, 19 and 20, matinee and evening. The Governor will be given a single performance 21, and The Magistrate will be revived 22, 23, matinee. The closing night of the season will be devoted to the annual benefit of Miriam O'Leary.

Daly's stock co. will bring the season at the Hollis Street to a successful close. One of the most fashionable audiences of the year attended the opening performance of their three weeks' engagement 18, when The Last Word was given for the first time in this city. The School for Scandal and The Taming of the Shrew will divide the second week and for the last week several old favorites are to be revived, while The Prodigal Son may be presented at one or two performances.

The largest house of the season attended the opening of the engagement of Alexander Salvini at the Grand Opera House. The advance sale had been the largest in the history of the house, and the regular patrons, who defer purchasing tickets until the night of the performance, found all the tickets sold when they applied at the box-office. As Don Cæsar de Bazan, Mr. Salvini repeated the artistic success which he made in the part last year at this house, and his co. gave good support. The Three Guardsmen will be revived 25, and several novelties are promised to succeed it, among them being a new play, which is not yet quite completed, and is of unusual strength.

The Wolves of New York, Leonard Grover's new comedy-drama, is the current attraction at the Boston, where the piece is finely presented by a co. which includes Leonard Grover, Jr., Herbert Archer, Charles Hopper, John E. Ince, George E. Edson, Frank Girard, Louise Kial, Lisle Leigh, Bebe Vining, Lillie Vance and Carrie Vernon. Specially prepared scenery of an elaborate nature is a feature of the production, including the Jardin Mabille Concert Hall, Printing House Square, Essex Market Prison, Baxter Street by night and Old Tetlow Old Yards. This production will undoubtedly fill out the rest of the season at this house.

E. S. Willard is playing the third and last week of his engagement at the Tremont, which is divided equally between Judah and The Middleman. The opening of his engagement was comparatively light, but the business has improved immensely, until now it is a difficult matter to obtain seats at any of the remaining performances. The critics are unanimous in their praise of his acting, and he will be sure of a hearty welcome if he ever returns to Boston.

Work and Wages began a week's engagement at the Globe 18 making a decided hit. The scenic equipment is very complete, the steel foundry scene being very realistic. The co. included John E. Kellerd, Ralph Delmore, Stella Boniface and Beverly Sitgreaves.

The return engagement of Francis Wilson in The Merry Monarch proved successful throughout, and the audiences were fully as large and enthusiastic as during the longer engagement in the Fall.

When Helen Barry began her engagement at the Park everyone was confident that the drawing power of A Night's Frolic would wane after the first fortnight. Miss Barry is now in the fifth week of her successful engagement, and the piece could easily conclude the season to good business.

The Night Owls filled a most successful engagement at the Howard Athenæum early in the season and now they are playing a return engagement which is satisfactory in every way. The Spider and the Fly played a successful engagement here 11-16, ending their season on the latter date.

The novelty of two plays daily proved so successful at the Grand Museum 9-16 that it is to be continued. This week Damon and Pythias and Robert Macaire are being presented by Lothrop's Providence stock co. headed by T. Gordon Edwards and Kate Glassford, and Fate by Max Freeman, Katherine Rober, and Lothrop's Portland stock co. Joseph T. Fannin will have a benefit at this house 22, when Richard III. will be played both afternoon and evening. A concert was given 17 for the benefit of Willis Milligan and George E. Schaller, musical directors.

At the conclusion of the engagement of Work and Wages at the Globe, a special production of the Hornet's Nest will be given by a strong co. headed by John T. Jennings, George C. Boniface, Jr., Al. Fallin, Richard Carroll, Ben Lodge, Georgie Dixon, Elsie Lombard, Sadie Kirby and Louise Allen. The first and last acts are somewhat after the plan of Forbidden Fruit, but the second is entirely original. The co. is rehearsing at Providence where it will open 25, playing the rest of the week.

For the benefit of Miriam O'Leary at the Museum 21, a production of The Octoroon has been arranged, the beneficiary appearing as Zoe. The piece was given a spectacular production at this house seven years ago, when Miss O'Leary played Paul. Mr. Barron played Salem Scudder, the part in which he will appear at this benefit. Jack Mason made one of his greatest hits as Jacob McCloskey, the part which is now to be impersonated by E. L. Davenport.

Joseph Hatton is at work on a new dramatization of The Scarlet Letter for E. S. Willard, who will appear as Rev. Arthur Dimmesdale. The piece will probably be produced soon after Mr. Willard's return to England.

The performance of The Soudan 16 was the 60th of the play, and was arranged as a testimonial to Henry Neville, to whose effective acting is largely due the success of this piece. As a special feature, he recited "The Woman of Mumble's Head," a poem by George R. Sims. Mr. Neville will remain in Boston a week longer, after which he will make a visit to New York, returning to England in time to deliver the closing lecture at the School of Acting, of which he is the president. His future plans are undecided, as he has several things in mind, among them being a magnificent revival of The Soudan at Drury Lane, London.

Lydia Thompson will play a week's engagement in The Dazzler at the Tremont beginning 25. Following her will be a special engagement of Mary Lawman, an actress well known for her work in supporting Janauschek, Bandmann and other stars. She will be supported by a strong co. and will appear in Victoria, a society-comedy adapted from the French by herself.

Governor Russell and several members of his staff attended the performance of Helen Barry in A Night's Frolic at the Park 18.

Alexander Salvini is already making preparations for his next season. He will open at the Chicago Auditorium Sept. 14, giving spectacular productions of Don Cæsar de Bazan and The Three Guardsmen.

A concert is to be given at the Hollis Street 24 for the benefit of John J. Mullally, the skilful director of the orchestra of that house.

John P. Lowell and co. have secured the programme privilege for the new Columbia Theatre, work on which is now proceeding in a rapid manner.

Annie M. Clarke, the leading lady of the Museum stock co., is to spend the Summer in Europe, sailing early in June.

Plans have been completed for a new theatre and club house which is to be erected on Copley Square for the uses of a fashionable amateur dramatic club of this city. A handsome three-story brick front will be erected with rooms devoted to club purposes, while behind that is to be a neat little theatre, whose audit orium will seat about two hundred persons.

When Mrs. [illegible] was playing in Boston recently, she heard Rabbi Solomon Schindler deliver an address. Some what later she met him personally and expressed to him her desire of having a play upon a Jewish subject. He then referred to her a young author, Sigmund R. Alexander, who has written, under her direction, a play entitled Judith. Mlle. Rhea will produce the piece at the Globe, Sept. 23, on her return from Europe.

An entertainment is to be given at the Tremont 21, for the benefit of Sol. Keene, the advertising agent of the house.

While playing in The Merry Monarch at the Globe Francis Wilson was surprised to have the two darkey boys come up and lay a large volume on the table before him, while a chorus of laughter arose from across the wings. The volume proved to be a handsome life of the comedian, with portraits and autograph letters, which had been prepared by Marie Jansen for a surprise to Mr. Wilson.

E. S. Willard is receiving many social attentions during his engagement in this city. He attended a supper given by Harry Meville after the performance of The Sorcerer, a supper was given in his honor at the Tavern Club 9, and with Joseph Haworth and several other friends of Mrs. John B. Schoeffel (Agnes Booth) he made a trip to Manchester-by-the-Sea, the Music Hall House being opened specially for the occasion.

Wolfenden Harris, who is to be a member of Modjeska's co. next season, will spend the earlier part of the Summer abroad, having sailed on the Etruria 16. He gave a dramatic recital at Hotel Brunswick 21 which was a great artistic and pecuniary success.

A concert was given at the Grand Opera House 12, for the benefit of Dr. T. E. Collins, on which occasion a large number of volunteers appeared.

PITTSBURG.

Mme. Janauschek appeared in her repertoire at the Grand Opera House during week of 11-16 and drew large houses. Fanny Davenport in Cleopatra 18-23.

The Duquesne Theatre has been crowded with elite audiences to witness Mrs. John Drew as Lady Teazle in The School for Scandal. The performance was a very finished piece of work, and was enthusiastically received. The Patrol 18-23.

Charles T. Ellis in Casper the Yodler is filling the Bijou Theatre nightly. Mr. Ellis appears successfully in three distinct characters, and sings sweetly a number of beautiful songs. The Midnight Alarm 18-23.

A Barrel of Money did a good business at Harris' Family Theatre week of 11-16. Irish Luck 18-21.

Sheridan and Flynn's Vaudeville co. did a big business. The stars sang their latest success, a descriptive song containing a great many Irish bulls, which made a hit.

The May Musical Festival opened to an immense audience 12. It was a decided artistic and appearances seem to indicate pecuniary success.

Mildred Holland closed with the Superba co., and is staying here with friends, en route to her home in Mt. Kessport.

Burr McIntosh was here last week, looking after the interests of his father, who is in Europe, and who had his furniture, valued at $20,000, stored in the Grocers' Storage co., which was completely destroyed by fire 5. Mr. McIntosh left here to sail for Europe to consult with his father about the adjustment of his claim.

SAN FRANCISCO.

MAY 12.

The sensation of the moment is the first presentation, last night, at the Baldwin Theatre of Men and Women. Every seat was occupied by a remarkably well-pleased audience. The critics and the people are as favorably inclined to the production to-day, as they were to that of The Wife. The Lilliputians will be the next Baldwin attraction.

George Thatcher's Minstrels opened last night at the California.

Herrmann continues to mystify the people at the Bush Street Theatre, and there are large audiences there every time he appears. These are the last nights, however, as Vernona Jarbeau opens 18 for a fortnight.

This is the fifth and last week of Oliver Byron at the Alcazar where he has played a repertoire of continuous successes. Katie Emmett opens in The Waifs of New York on Monday.

Formosa remains a satisfactory attraction at the Powell Street Theatre where the Ticket-of-Leave-Man is underlined.

The Beggar Student is one of the Tivoli good things. It runs another week, and Gasperone will follow.

Frank Burrill did not enjoy the big audience present for his benefit at the Alcazar, Thursday evening last. Mr Burrill had just been advised of the death of his mother.

Conductor Bauer is doing some excellent work at the Tivoli. He and R. C. White have written a new opera, which will shortly be brought out at the Tivoli Opera House. Meantime, Miss Emma Vorce, who is Mrs. Bauer, is making herself a favorite at this popular home of music.

Manager D. J. Sprague is in the city, and reports the Social Session tour the best he has yet enjoyed.

Eleanor Barry is here, but, instead of playing the heroine of Formosa, is, for the present, devoting herself entirely to nursing back to health her husband, Bury Dasent.

The Frohman co opened Manager Al. Hayman's ninth season at the Baldwin Theatre.

It appears to me that Ethel Brandon will never grow old or unattractive. She is Mrs. L. A. Stockwell, of the Alcazar, and has had a new part there nearly every week for the last four years.

Di Vernon is here in advance of Vernona Jarbeau, and is in good health and spirits.

Anita Fallon has written a comedy drama entitled Boys Together.

Ted Marks has gone South.

Walter Wallace is dead. He was once chief usher at the old California under McCullough.

CINCINNATI.

Among the box occupants at the Grand 11, during the Sea King performance, were Ada Glasca, the former prima donna of the co., and Colonel Jack Haverly of minstrel fame. The former testified her enjoyment of the performance by frequent applause, while Haverly laughed audibly at Bob Graham's funny business.

Harry Lebeau, treasurer of the Cawthorns' Little Nuggets comb. was presented with a life-size crayon of himself 11 by Cincinnati friends. He entertained the donors very handsomely.

Among the prominent artists participating in the complimentary benefit tendered Manager Lou Hawkins at the Pike 15 were Ada Glasca and Charley Bemis.

The Cawthorn Brothers (Herbert and Joe) will in all probability dissolve copartnership 24. Herbert will continue in Little Nugget, while Joe will endeavor to find fame and fortune in a new farce-comedy.

R. E. Graham, the clever comedian of the Sea King co., to whom was born a son 9, was presented 11 at the Grand during the initial performance of the Sea King, with a handsome floral piece in cradle design with the word "Papa" thereon in bold relief. Bob was too nonplussed to retaliate.

Drucie Gilmore, of the Little Nugget co., is suffering from a sprained ankle sustained 10 at Harris'.

At the People's Minnie Burroughs' Burlesque co. and the Elliott family in their specialties furnished a most entertaining programme during week of 10-16. The more notable features of the programme were the bicycle performances of the Elliotts and Carleton and Thorne in their act entitled Nonsense.

The Cawthorns in Little Nugget closed a profitable week at Harris' 16. The brothers Herbert and Joe in their specialties made a hit, while Drucie Gilmore in the title role acceptably replaced Josie Sisson in the part. The juvenile artists, Madeline and Kennedy, had a very enthusiastic reception nightly. Dan Kelly in The Shadow Detective 17-23.

George W. Monroe in his new play, Aunt Bridget's Baby, closed a most profitable week 16 at Havlin's. The plot is well defined, the dialogue entertaining, and a very satisfactory cast, including such artists as W. F. Carroll, Kate Davis, Sadie McDonald and Nellie Rosebud. The performance 16 closed the supplemental season of Havlin's.

The Sea King at the Grand had a most enthusiastic reception during its return engagement at that house week of 11-16. Edse Warren, Lena Merville, Katie Gilbert, Kittie Gilbert, Mark Smith and R. E. Graham carried off the honors of the week. Graham's new topical song was well received. Manager Rainforth staged the opera in admirable style. The Pearl of Pekin week of 18-23 will conclude the season at the Grand.

Managers Havlin and Henck, respectively, donated $3 and $5 each to the city exchequer 11, and Manager Baker, not to be outdone, contributed the same amount as that assessed by Police Judge Gregg on the clever North Side manager.

Adam Forepaugh's Circus, which showed here 12 back of Lincoln Park, attracted an attendance of over 20,000 people.

W. F. Carroll, the Owen McFee of Aunt Bridget's Baby, and joint author of the piece, withdrew from the co. 12, and his role, an important one, was very satisfactorily assumed on short notice by Thomas Le Mack.

Manager Henry Davis, of the Fifth Avenue Museum, in Pittsburg, who is proprietor of Silver Park, the rival of our Coney Island, proposes to open the season at the latter resort 17, and contemplates inaugurating a Summer season of light opera on or about July. A club house, modeled after the design of the famous Cliff House, at San Francisco, will be completed at an early date.

Sadie McDonald, of the Aunt Bridget's Baby co., will assume Annie Lewis' part in Later On next season.

BROOKLYN.

A Texas Steer made Park Theatregoers smile week of 11. Flora Walsh as Bossy won the favor of the audience. The Lyceum Theatre co. are at this house 18-23, presenting Old Heads and Young Hearts the first part of the week and The Idler the latter half. Week of 25 Cora Tanner will produce a new play by Clinton Stuart, Will She Divorce Him? Spoken of as being suited to the abilities of this star.

Under the Gaslight at Holmes' Star Theatre week of 11 had a good patronage. The co. was specially engaged for the week. Specialties were introduced, however, singing and dancing. The Corinne Opera co. 18-23.

Ulie Akerstrom danced and acted at the Grand Opera House 11-16, presenting Annette and The Little Busybody. Kruger's English Opera co. will sing Il Trovatore 18-23.

The Howard Burlesque co. demonstrated its drawing powers at Hyde and Behman's Theatre week ending 16. Frank P. Stavin and Charley Mitchell appeared in a boxing exhibition at each performance.

The Columbia College students gave their second Brooklyn performance at the Academy 13, when William Penn was presented.

BROOKLYN, E. D.

Gus Williams and John T. Kelly in U and I did a big business at the Lee Avenue week of 11-16. This closed the season at this house which has been one of the most profitable that the Lee Avenue has ever enjoyed. Farewell benefit 18 to Laurient Howard, who has been with the house four years as assistant manager. Mr. Howard is very popular here.

Dr. Bill and Barbara had a good week at the Amphion week of 11-16. Excellent cast and scenery. Francis Wilson in The Merry Monarch 18-21.

A Bunch of Keys did a large business at the Novelty week of 11-16. A Cold Day 18-23.

The Long Strike did poor business at the Grand week of 11-16. Weber and Fields' Specialty co. 18-23.

DETROIT.

At the Lyceum Theatre during the week of 4-9 The Patrol was presented to fair houses. The co. was a fair one, and although the play could be improved on considerably, it seemed to give satisfaction. The two concerts of the Boston Symphony Orchestra were attended by large and fashionable audiences, and the concerts were a complete success, both artistically and pecuniarily.

The University of Michigan Glee and Banjo Club gave a concert at the Detroit Opera House for the benefit of Roy Blinn, head usher, and Harry Parent, advertising agent, 6, and the friends of both the Glee Club and the beneficiaries turned out in large numbers, the result being satisfactory, artistically and monetarily, to everyone.

Tony Pastor and co. crowded Whitney's Opera House at every entertainment during the week of 4-9. Tony Pastor always has a fine co. of specialists, and this year was no exception. Maggie Cline captured the house with her songs, and was greeted with applause and cheers at every performance. Uncle Tom's Cabin, made up to suit the modern taste, was greeted with a full house 6. The co. is a fair one.

The season at all the theatres, except Whitney's, has about closed, and only a few more attractions are booked at the Detroit and the Lyceum.

Mira Mirella, late of the Emma Abbott co., who has been visiting in the city for the past two months, will leave for New York this week.

KANSAS CITY.

Reilly and Wood's Specialty co. enjoyed good patronage at the Ninth Street Theatre 10-16. They presented an attractive programme of clever specialties. The Nantuskies, xylophonists; Jacko and Coco, the human monkeys; the Avolos, acrobats; Daniel W. Hart, the tramp who was all right once; Pat Reilly and a number of others were excellent. The Basilisk, a three-act drama by Charles Nevins, a local teacher of dramatic art, will be presented 14-16. The Grab Bag 21-23.

The Limited Mail is at the Gillis 21-23.

Professor S. Kronberg has secured the Theodore Thomas orchestra for two concerts at the Warder Grand 30. The advance sale is large.

The Standard Club at Progress Hall produced a comedy written by Seymour Rice and Charles Sachs, of this city, entitled With Variations. The piece contains many bright lines and is intended to follow the style of most farce comedies. The scenes are at a Summer resort, and the principal characters were well handled. Seymour Rice acquitted himself well in the leading role and Elliott Cahn's rich voice was used to advantage. Blanche Judah, as a dashing country girl, was a prime favorite, her graceful dancing being enthusiastically encored. Jenny Cahn and the rest of the cast were good.

Work on the foundations for George W. Henry's new theatre is being pushed as rapidly as possible. The management is not yet decided upon.

WASHINGTON, D. C.

The week of 11-16 was a notable one in the business played to at all the theatres.

Shiloh drew crowded houses at the New National the entire week. This was the first presentation in this city of this thrilling war play, and it was very favorably received.

At Albaugh's the Carleton co. presented Mynheer Jan to good houses. Jeannie Winston's Frances was artistic and tuneful, and increased the throng of her admirers here.

Lovers of Hibernian wit turned out in full force to see Clem C. Magee in Irish Luck at Harris'.

Sam T. Jack's Creole Burlesque co. drew full houses during the week at Kernan's.

The Boston Festival Orchestra, matinee and evening, 14, Academy of Music, also 15 concert of Marine Band on the return from New York.

A well-attended complimentary benefit was given at National Rifle Armory 12 to Geoffrey Stein, of Thomas W. Keene co., and Ida Roff, of Madame Modjeska co. Pygmalion and Galatea was presented. The support by amateurs was exceedingly creditable.

LETTER TO THE EDITOR.

CREDIT DUE TO MR. PRICE.

NEW YORK, May 17, 1891.

To the Editor of the Dramatic Mirror:

SIR: In the last week's issue of your paper you were good enough to speak of my performance of Sir Peter Dedlock at the People's Theatre. As I played the part at short notice, another name was on the bill. It should have been

Yours truly,

SYDNEY PRICE.

THE END NOT FAR DISTANT.

St. Joseph, Mo., Warp.

It is surprising that the stage is degenerating when musee freaks and horse-play comedies pack opera houses and legitimate actors of dramatic ability ring up the curtain to empty seats? THE NEW YORK DRAMATIC MIRROR has prophesied the downfall of farce-comedy within a year. "'Tis a consummation devoutly to be wished" and we sincerely hope, for the honor of America and the American Stage that the prophecy is a truthful one.

CORRESPONDENCE.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE: Jennie Holman week of 4-9 drew large houses at 10-20-30. Her repertoire included Hazel Kirke, My Sweetheart, Mr. Barnes of New York and other popular but supposedly proprietary plays.——ITEM: The Grand Opera House will remain dark, except for amateur entertainments, until the next regular season.

CALIFORNIA.

STOCKTON. AVON: J. C. Lewis in St. Plunkard to a small house 6.

LOS ANGELES. GRAND OPERA HOUSE: Miller Brothers' Kajanka 4-9; business was not large. Vernona Jarbeau week of 11-16.——LOS ANGELES THEATRE: Dark. Shenandoah 18-16.——ITEMS: H. C. Wyatt, of the Los Angeles, is in San Francisco on business bent.—Ted Marks, representing Shenandoah, is registered at the Nadeau.—Martin Lehman, the comedian manager of the Grand, is to open the new theatre at Redlands with an amateur co. on Decoration Day. Frost antidotes and return tickets will be furnished all hands.—William Broderick, the baritone, with Kajanka, received a warm welcome from his many admirers here.

SACRAMENTO.—CLUNIE OPERA HOUSE: Hoyt's A Texas Steer tested the capacity of the house April 17. The second night showed but slight falling off in receipts.——NEW METROPOLITAN THEATRE: Cleveland's Minstrels, return engagement 20, to a good house. The *personnel* of the co. is changed somewhat since the first visit but the performance has not been detracted from. Roland Reed in The Woman Hater and Lend Me Your Wife 21, 22 to fair business.

RIVERSIDE.—LORING OPERA HOUSE: Vernona Jarbeau was well received by a large house at the presentation of the sparkling comedy Starlight 7.

COLORADO

PUEBLO.—GRAND OPERA HOUSE: Lillian Lewis in Credit Lorraine to good business 6.——IRE: REMER OPERA HOUSE: The Fakir 11.——ITEM: Manager Nye, of the Grand, left last week for a two weeks' sojourn in New York and other Eastern cities.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Nat Goodwin was seen here for the first time in The Nominee 8, a large audience attending and laughing heartily at this irresistibly funny comedian. A curtain raiser, Barbara, preceded the play and suffered greatly as compared with the same piece recently presented by the Dr. Bill co. Mr. Goodwin could well afford to carry along a set or two of scenery, so much appreciated by provincial playgoers, who, naturally become tired of the local sets and expect this from first-class cos. Cleveland's Colored Minstrels packed the galleries 9. The acrobatic Byrne Brothers, so well and favorably known in connection with Primrose and West's Minstrels, appeared 21, 22 in a new nautical comedy pantomime entitled Eight Bells, written and adapted by John Byrne. The piece is different from others of its kind and, judging from the laughter and applause it received, the best criticism it could have, it will be a winner. Primrose and West's Minstrels quartette rendered several selections as only this quartette can. Handsome Louise Eissing, who made such a hit with the Casino Poor Jonathan, and has been specially engaged to create a subrette part in Eight Bells, sang sweetly and was obliged to respond to several encores. She also in this act has a chance to do some acting in her inimitable dashing and graceful manner. Primrose and West are furnishing the capital for this venture, and undoubtedly they will find it a money-maker. Had they only announced it as under their management and put out good paper, instead of stock cuts, they would have packed the house. This, I understand, they will do, when they start it out next season.——ITEMS: At the close of the season Manager Lloyd of Proctor's will take a trip down the Shenandoah valley. No one is more entitled to a vacation than he, having worked hard and faithfully the entire season for his employer as well as for the patrons of the house. The Hartford *Courant*, in a recent editorial, sheds tears for John Drew at his rash act in leaving Daly's. The ignorance displayed is amusing, and it is almost unnecessary to state that the dramatic editor of the *Courant* was not the author. A New York "dramatic" publication that devotes most of its space to knights of the bill board, song and dance artist and saw-dust actors, paid a scornful rebuke to the Order of Elks, last week, which was as uncalled for as it was ungentlemanly and must have made "interestin' readin'" for its Hartford representative, who is a member of the Order. Manager D. W. Truss and wife, Miss Louise Eissing, Primrose and West and "Jack" Sanford representing Rhea, are at the new Hotel Heublein, which is rapidly attracting the higher class in the profession passing through here. Louise Eissing leaves for Chicago Saturday night to begin rehearsals of Sindbad to be produced at the Grand Opera House by Manager Henderson. Miss Eissing will be featured in the cast and will play the title role. Her good looks, versatility and sweet voice will enable her to make a hit in this part, and she will undoubtedly add another to her many successes.

NEW HAVEN.—HYPERION THEATRE: H. M. S. Pinafore was presented by local talent 4-9 to audiences that completely filled the house. All the principals were encored again and again and there were generous floral offerings. The cast: Sir Joseph Porter, Harry Ensign; Captain Corcoran, Joseph Ross; Ralph Rackstraw, B. Eastman Harwood; Dick Deadeye, Frank Nelson; Boatswain, S. Christy Mead; Bill Bobstay, James Kivlan; Josephine, May Sullivan; Hebe, Mattie Schneelock, and Little Buttercup, Madame Evlyn Oetzel. Great credit is due Mr. Nelson for his efficient stage management and the way he played Dick Deadeye was a revelation. Leonard Grovers new play Wolves of New York to fair houses 8, 9.——GRAND OPERA HOUSE: P. T. Turner and his ancient melodrama Under the Gaslight 7-9 drew good houses.

PROCTOR'S OPERA HOUSE: Pauline Hall Opera co. 8, Nat Goodwin 9 and Rose Coghlan 11. Each attraction did their usual remunerative business here.

NORWICH.—BROADWAY THEATRE: Eight Bells, the Byrnes Brothers' new farcical acrobatic pantomime, had its *premiere* 21. It made a decided success. The piece had the advantage of thorough rehearsals and everything went as smoothly as possible, the final curtain occurring before eleven o'clock, something unusual in a play of this description where so much heavy scenery is used. Primrose and West, under whose management the pantomime was produced, have surrounded the Byrnes with a very clever co., including Louise Eissing, W. S. Currie, C. F. Herbert and others, besides a capital male quartette. The piece shows to advantage the acrobatic and variety talents of the four Byrne Brothers and most of the mise-en-scene, mechanical and otherwise, has been done by themselves. The great scene of the play as the title indicates is laid between decks of the steamship *Norwich*. This is really a triumph of stage mechanism. Two completely furnished staterooms are shown, beautifully lighted with electric lamps, with the deck and rigging of the ship above, while the motion of the steamer is realistically imitated. Here the acrobatic work of the brothers has full swing and their agility and grace rivals the Hanlon Brothers in their palmy days. The act ends with a storm and the sinking of the steamer, the vessel revolving completely several times with the four brothers balancing and tumbling in the most startling and daring manner. This scene was received with a storm of applause and the success of the piece which depended so largely on this sensation was assured. In the last act which is given up to specialty work, Miss Eissing sang acceptably, John Byrne did some clever charcoal sketches and Mathew Byrne some skilful juggling, besides good singing and dancing by other members of the co. Eight Bells, with some pruning and condensing, is bound to be a go and the Byrne Brothers and Primrose and West are to be congratulated on their latest venture. The co. will go to Hartford and New Haven for two nights each and then close until September, when they begin a long tour of the principal cities.

BRIDGEPORT.—BURNELL'S OPERA HOUSE: Sol Smith Russell returned 6 with A Poor Relation, and amused a large audience.——PROCTOR'S GRAND OPERA HOUSE: Pauline Hall returned and presented Nanon and Erminie 9. The operas were sung in a very unsatisfactory manner. The members of the co. seemed to be entirely indifferent as to the performance. Lilly Clay's Gaiety co. Sam Jack's 21 to a large audience 22.

WILLIMANTIC.—LOOMER OPERA HOUSE: Dear Irish Boy to a small house 8. W. S. Cleveland's Colored Minstrels to a small house 12. This closes the regular season. Next season will open on Aug. 20.

GREENER.—DELEVAN OPERA HOUSE: After Dark co. to very poor business 7. Cleveland's Minstrels (colored) to fair business 9.

WATERBURY.—JACQUES OPERA HOUSE: Pauline Hall in Amorita to one of the largest audiences of the season 7.

BIRMINGHAM.—SIEBERT OPERA HOUSE: Bishop's Comedy co. 11, 12 to small houses. The co. stranded 13. Lily Clay's Colossal Gaiety co. to a large audience 14.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE.—The Marie Greenwood Opera co. in popular opera six nights and two matinees to good business. Miss Greenwood and Miss Brunson, as well as Mr. Gunberson, being Southerners, and connected with families in our city, received many society attentions while here.

COLUMBUS.—SPRINGER OPERA HOUSE: The Columbus Dramatic Association (amateurs), assisted by J. Edwin Brown and his wife, Louise Mitchell, members of the Adele Frost co., which stranded here last month, presented Blow for Blow to a fair-sized audience 12.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Son of Monte Cristo co., with Frank Lindon as leading man, closed a week's engagement at popular prices, and drew good-sized houses.

PEORIA.—THE GRAND: Holden Comedy co. week of 4-9 in repertoire to good business. J. C. Duff Opera co., with Marie Tempest, Marie Decca and other noted singers, presented the operas of Dorothy, Red Hussar, Bohemian Girl and Carmen to the largest week's business of the season here, the gross receipts being over $5,000.

QUINCY.—OPERA HOUSE: The Robertson Dramatic co. opened a week's engagement 11 to a large house.——ARENA: Sells Brothers' Circus exhibited here 11. The performance drew enormous crowds. All were well pleased.

DECATUR.—GRAND OPERA HOUSE: Frank Linden's Dramatic co. week of 11, at popular prices.

DANVILLE.—GRAND OPERA HOUSE: Ogarita repertoire co. opened a week's engagement to good business 11.

ROCKFORD.—OPERA HOUSE: Uncle Tom's Cabin was presented to a top-heavy house 11. The Little Tycoon pleased a fair house 12.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE: Pinafore by home talent to a packed house 7.

MARSHALLTOWN.—ODEON THEATRE: George C. Staley in A Royal Pass to fair business 7.——ITEM: F. A. Simmons, of Greene's Opera House, Cedar Rapids, was in the city the past week and signed the necessary papers for the lease of the Odeon. He will take possession Sept. 1.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: George C. Staley in A Royal Pass to a fair house 5. The locomotive race was exciting. The Little Tycoon co. played a return engagement 7 to fair business.

BURLINGTON.—GRAND OPERA HOUSE: George C. Staley and an excellent co. presented A Royal Pass 11; the house was only about half filled. Mr. Staley was quite happy in his German dialect specialties and pleased the audience. Effective work was also done by George Montserrat, Charles Edwards and Miss Blair in the characters assumed by them.

DES MOINES.—GRAND OPERA HOUSE: A Royal Pass to good business 6; very satisfactory performance. Iowa State Band Concert was very successful 12.——FOSTER'S OPERA HOUSE: Dr. Harrison's Lectures drew good houses 10-12.——CAPITAL CITY OPERA HOUSE: Dark.——ITEMS: Tony Bryant, the ten-year-old boy soprano, of Cedar Falls, now with the Iowa State Band, made a decided success 12.—The Iowa State Band started on a tour of the State 11.

INDIANA.

FT. WAYNE.—MASONIC TEMPLE: Edwin Arden in Raglan's Way played a return engagement to a good house 8, although he was deserving of better. His co. has been considerably changed since his last appearance. Twelve Temptations to a fair house 12.

FRANKFORT.—COULTER'S OPERA HOUSE: Bristol's Equines 11-16. Good business and return dates. They had King and Franklin's Circus in opposition 13.

WASHINGTON.—OPERA HOUSE: Wolford and Sheridan co., booked here for a week, played three nights and then departed. Fair co., but they played to empty seats.

INDIANAPOLIS.—PARK THEATRE: Hilarity to good business 21-23. Ada Gray in East Lynne 24-27.——ENGLISH'S OPERA HOUSE: Dark.——GRAND OPERA HOUSE: Duff Opera co. in Carmen and The Red Hussar 18, 19.——ITEMS: The latest arrival in the large colony of advance agents and actors is the ever-smiling George June, ahead of Spencer's Tycoon co., who reports a good season for this popular co.—The appearance next week of the Duff Opera co. is hailed with delight. Leonora Snyder, of this city, is with this co., and her rapid advancement on the lyric stage is eagerly watched by a host of friends.—H. R. Fletcher, your former correspondent in this city, now located at Nashville, Tenn., is spending a week with relatives and friends here, and sends his regards to THE MIRROR.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE: Fitzgerald-Lewis co. 14-16.

PARSONS.—EDWARDS' OPERA HOUSE: The Wells and Jeffries Comedy co. week of 4 to fair business.

TOPEKA.—CRAWFORD'S OPERA HOUSE: The only appearance of the week was that of the Harrison-Sullivan co. in Honest Hearts and Willing Hands. There was a royal good house at opera prices and they gave John L. a most hearty reception. Steen-Abbott 11 in so-called second-sight and electrical manifestations.——ITEM: The probabilities are now that the season at both our theatres will soon practically close. As an offset, however, to this, there is considerable talk of a Summer opera at both houses. The Grand is the coolest theatre in the United States in Summer, and I have no doubt but that a good light opera co. could play to paying business from two to six weeks at reasonable prices.

DODGE CITY.—KELLY'S OPERA HOUSE: Weber Concert co. to a small house 6. Co. deserved a good house.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: The Paris an Folly co. failed to materialize 8, and for the first time this season the house lost an attraction. The advance sale of seats was very large. Two large and very fashionable audiences welcomed Rhea 9 in Josephine. She looked and acted the Empress of the French to the life, but her native accent interfered sadly with the dialogue of this historical play. She costumed the character exquisitely, and was ably supported by William Harris, whose Napoleon was a masterly personation. The co. throughout was a fine one, and the strict attention to detail reflected credit on everyone in the cast. Alexander Salvini in Don Cæsar de Bazan and Three Guardsmen drew good houses at advance prices. His clean-cut and vivid impersonation of Don Cæsar and his magnetic characterization of D'Artagnan won for him unbounded praise. His co. is strong and most effective. The numerous strong climaxes in each play were cleverly worked, and the engagement will be remembered as an artistic triumph for this gifted actor. Business was in keeping even at advanced prices.——ITEMS: Barry and Fay, who were booked here 15, 16 and for which there had been a big advance sale, canceled owing, it is said, to Mr. Barry's being ill with pneumonia in Boston.—Manager Wilson would like to interview the manager of the Parisian Folly co.—Treasurer Tuckesbury, of the Theatre is con-

fined to the house with gastric fever.—Dale Armstrong will have charge of the house during Mr. Wilson's absence.—The Gertrude Norman co., who have been followed up so closely by Manager Sanger for pirating Mr. Barnes of New York, were to have played here 18-20, in repertoire but were canceled.—W. L. Malley, the general manager of Barry and Fay, was a guest at a down-east clam bake during his stay here.—The members of the Salvini co. played a game of ball 12 with the Players' Club, and were defeated by a score of 8 to 6. Despite the fact that your correspondent acted as official scorer, he was roundly abused for keeping the game from the fancet next third base.—Salvini had an advance sale at Rockland of over $700.—Pygmalion and Galatea will be done by the Players' Club 24.—Mr. Elliot C. Mitchell, of the *Telegram*, who was instrumental in making the Wheel Club Minstrels a success, is to take a benefit during the latter part of this month.—It is rumored that Manager Owens of Bangor, as well as Manager Lothrop, will sue Barry and Fay for canceling dates.—The advance agent for the Burglar co. has been making things hum hereabouts 11-14.—The local lodge of Elks are now going to build an opera house of their own.—The McGibeny Family are booked at City Hall 24 25.—Ormond H. Butler, the twirler of the sphere for Salvini's ball team, was spiked by a Colby University man and came near losing one of his toes.

BATH.—Columbian Hall: Alexander Salvini in Don Cæsar de Bazan to a large and fashionable audience 13. Ezra Kendall 14, in A Pair of Kids to a top-heavy house.

BANGOR.—Opera House: Ezra Kendall in A Pair of Kids gave a poor performance to fair business 9. Barry and Fay canceled their engagement here on account of illness.—Items: Mr. and Mrs. Towle, who have been with The Nabobs, have returned to spend the season at Mrs. Towle's home.—Willie Kimball is in advance of Nettie Morris' Equine Paradox.—Manager Owen will do the State of Maine in June with the Gormans, and James P. Forrest will go in advance.

ROCKLAND.—Opera House: Ezra Kendall in A Pair of Kids to fair business 7.—Farwell Hall: Smith and Grady co. gave a fair presentation of "39" to light business 21.—Items: Smith and Grady have leased Farwell Hall for May and June, and will play each Monday night of three months, filling in between dates with towns in this vicinity.—Some of the members of the disbanded Mother-in-Law co. have formed a co., and are giving light entertainments in this section.

BELFAST.—Opera House: Nettie Morris' Parados co. gave three exhibitions 8, 9 to light business. R. T. Williams did several good musical specialties with bells, etc., which broke the monotony and gave the ponies and dogs a breathing spell. The pony colts, "Nelson, Jr.," born at Waterville, and "Lady Winthrop," born at Winthrop, were the smallest equine specimens ever seen here, and attracted much attention on the street. Items: Smith and Grady's Comedy co., composed of actors who are utilizing their vacation, are booked here in June, and will play a circuit in this vicinity.—On account of the illness of Mr Barry, the Barry and Fay co. have canceled all their engagements in this State, and closed their season in Boston. They were billed here for May 1.

MASSACHUSETTS.

FALL RIVER.—Academy of Music: McCarthy and Reynolds's co. appeared in The Dear Irish Boy 7 to fair business. A Midnight Bell 8 to a fair house. The Hustler made a hit when here a month ago, and its return engagement 11 kept a big audience in the best of humor. Local talent repeated the operetta of Priscilla 12 to a small house.—Items: The Dear Irish Boy co. closed a season of thirty-seven weeks at Rockville, Conn., 9. The play does not go out next season. Dan McCarthy has written another Irish drama to take its place, but declines to make the name public at present. Cromie Hynson will continue as business manager. During the performance 7 Gus Reynolds was presented with a gold-headed cane, the gift of friends here. Johnny Walsh, who has been with Peck's Bad Boy, arrived home 11, the co. having closed at Brooklyn the previous Saturday. Dan Mason will go with An American Boy, the new play which George Heath is to take out next season.

SPRINGFIELD.—Gilmore's Opera House: Fairies' Well to poor business 7. Vreeland's Minstrels to a very large house 9. Still Alarm to a large house 10. Fire scene well appreciated. Mr. Levy received two curtain calls.—City Hall: Hampden County Musical Association 6-8 was well patronized by the fashionable people of town and the suburbs. Chorus of 150 voices.

HOLYOKE.—Opera House: Carroll Johnson in W. H. Power's Fairies' Well to a light house 6. Vreeland's Minstrels did a fair business 8. Hands Across the Sea was presented to a fair audience 11. It was a return engagement, and the co. made a better impression than on their previous visit. Grace Thorne, who played the part of Emilie Estette in The Dark Secret co., is now playing as leading lady with Hands Across the Sea.—Items: The Fairies' Well co. closed at Springfield 9.—Hands Across the Sea co. will close at Worcester, Mass., 16. P. J. Dillon, who joined Vreeland's Minstrels early this season, is a Holyoke boy, and was tendered a reception by his friends in this city 8. He was presented with a gold-headed cane and two baskets of cut flowers while on the stage.

AMESBURY.—Opera House: McKee Rankin in The Canuck 7 to a small house. Mr. Rankin as Jean Baptiste Cadeaux was excellent, and the whole performance was very pleasing. The lateness of the season and our theatregoers' unacquaintance with the play was the cause of the poor business.—Items: Manager Arthur has resigned from the management of the Opera House. Harry English, of the Dear Irish Boy, is home. The co. closed season 9.—The season here is about over; only two or three attractions will be played.

LYNN.—Lynn Theatre: McKee Rankin in The Canuck 8, 9 to rather light business. Bennett and Moulton Opera co. opened a week's engagement 11 to a good house.—Music: Professor Fredericks in feats of legerdemain. Business good.—Items: Billy Burke, of the Musee staff, has gone with Al. Marks' co. for a Summer season. McKee Rankin's French-Canadian farmer was a very natural piece of acting, and the support was good. Fred. Mower and wife, of this city, are in the co.

WORCESTER.—Theatre: As the season draws to a close, the business shows signs of falling off, although it is still fairly good. Frank Daniels in Little Puck played to a good house. He intended to produce his new play, The Attorney, on the second night of his engagement, but one of his co., who had a principal part in the play, left suddenly without giving Mr. Daniels a chance to fill the part, so the play was abandoned, and Little Puck was presented.—Front Street Opera House: Pauline Markham drew very good houses week of 11-16.—Lothrop's Opera House: This house is just about completed, but it will not be opened until early in the season of 1903-04. It will be a very cosy house and will, without doubt, receive its full share of patronage.

BROCKTON.—City Theatre: Fantasma drew large and well pleased audiences 11, 12. Ship Ahoy had a good house 13 and gave better satisfaction than it did earlier in the season. Edward M. Favor and Frank Blair made distinct hits.—Personal: The father of Prof. W. C. Mackinlay, leader of the City Theatre orchestra, was badly injured on the Canadian Pacific Railroad, and "Mac" has gone to Canada to care for his father.

MARLBORO.—Theatre: Frank Daniels in Little Puck 9 to good business.

CLINTON.—Gibson's Opera House: J. C. Rockwell's People's Theatre co. week of 4 to fair business. Good work was done by Dorrit Ashton and Charles H. Clark.—Item: John J. Ferritor, late of the Blue Grass co., was a visitor here 7.

SALEM.—Mechanics' Hall: Ship Ahoy to a large audience at advanced prices 7. Co. excellent.

FITCHBURG.—Whitney's Opera House: Rhea in Josephine to a large and fashionable audience 8. The McGibeny Family gave a pleasing entertainment to fair business 11.

WESTFIELD.—Opera House: Hands Across the Sea 12 to a crowded house.

TAUNTON.—Arena: Harper Brothers' Circus pitched tents 14, and drew crowds both at the afternoon and evening performance.

PITTSFIELD.—Academy of Music: The Bohemian Girl was given with professional principals and an amateur chorus of local singers for Manager Scampson's benefit 13, 14 to large houses. W. H. Clarke as Devilshoof and Matilda Scott Paine as Arline won the honors. The rest of the cast was very efficient. The chorus was under the direction of Prof. F. J. Liddle, and was excellent.

LOWELL.—Opera House: Ship Ahoy played a return visit 11 to a full house. Rhea's Josephine delighted a large and fashionable audience 12.—James F. MacDonald has signed with Lydia Thompson for next season.

WALTHAM.—Park Theatre: Bennett and Moulton's Opera co. did fairly well 7-9. Rhea to fair business 11.

ADAMS.—Opera House: Romeo and Juliet, comic opera, was given by Williams College students 14. Battle scenes of the late war by T. De Quincy Sully, under the auspices of G. A. R., 15, 16.

MILFORD.—Music Hall: J. M. Hill's Ship Ahoy 12 to S. R. O.—Item: Adin Ball, of the Denman Thompson co., is spending his Summer vacation here. He will again join the co. at Boston when the season opens.

CHELSEA.—Academy of Music: Zeffie Tilbury opened to excellent business 7.—Item: Marion Ballou, of this co., is a Chelsea girl, and is deserving of great credit. She was warmly welcomed by her many friends.

HAVERHILL.—Academy of Music: Ship Ahoy 4, return engagement, to a large house. E. M. Favor, the original Commodore, has joined the co., and it has been strengthened. The Hustler 12 to a good house. It is one of the best of the farce comedies that has been here. This was also a return engagement.—Item: The Hustler co. closed its season 16. Frank Hewitt, now of the Ullie Akerstrom co., will play with Thomas Shea through Maine this Summer. Dr. Jekyll and Mr. Hyde will be put on.

NORTHAMPTON.—Opera House: Hands Across the Sea 13 did a good business.

MICHIGAN.

MUSKEGON.—Opera House: Gilmore's Band and Concert co. crowded the house 14.

SAGINAW.—Academy of Music: Stetson's Uncle Tom's Cabin had the usual house 7. Gilmore's Twelve Temptations had a very large house 8. The Saginaw Minstrels, composed of leading young men of Saginaw, gave a good entertainment 9. Every seat was taken.

SAULT STE. MARIE.—Soo Opera House: Ida Van Cortland week ending 9 to crowded houses. Miss Van Cortland was called before the curtain nightly during the week. She is supported by a strong co.

GRAND RAPIDS.—Redmond's: Charles A. Loder, with a co. of fair ability, played Hilarity to medium-sized audiences week ending 9.—Powers': The Twelve Temptations opens 9.

KALAMAZOO.—Academy of Music: The County Fair with Catherine Allyne as Abigail Prue pleased a well-filled house 8. W. L. Gilmore's co. in The Twelve Temptations gave entire satisfaction to a good house 11. Ed. Connelly and Mamie Conway made a hit in their topical song, "The Same Thing Over Again."

LANSING.—Baird's Opera House: Charles A. Loder in Hilarity to fair business 7. Stetson's U. T. C. co. 8 to light business; poor co. Gilmore's Twelve Temptations 9 to immense business. S. R. O. being scarcely obtainable. The season here is practically closed, as the house will be dark until 25, when Clarence Holt will appear here as a star for the first time. I predict a large house, as Holt has a very large circle of personal friends here. The past season has demonstrated that Lansing is a great city for good attractions. It has broken more records than any one-night-stand city of the State, and has the distinction of giving Robert Mantell the largest house he ever received on his appearance for the first time in a city.

FLINT.—Music Hall: Running Wild closed the season here 12 to light business.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House: The entertaining extravaganza of Bluebeard, Jr., was given to a fair-sized audience 10. The smoothness of the performance was somewhat marred by the indifferent playing of the orchestra, which was hounded exposed by the absence of their regular leader. This fault was remedied later in the week. The co. is a fairly good one. Jessie Villars as the spinster, made a decided hit. Her sense of the humorous is keen and her mirth-provoking abilities above the average. Dorothy Morton as Fatima, captured the house with her graceful dancing. Fine stage effects.—Lyceum Theatre: The perennial Pinafore was the attraction at this house 10. The attendance was below the average. Susie Kirwin and E. A. Clark divided the honors.—Bijou Opera House: The S. R. O. sign is a familiar object at this popular theatre, especially on Sunday evenings. The usual crowd was present at the initial performance of Fatherland by Charles J. Gardner and his excellent co. The Tyrolean quartette was a strong feature.—Pence Opera House: Professor H. L. Flint's Bright Lights co. gave a good bill to the capacity of the house 10.—Items: The Sunday closing matter is being thoroughly agitated. A remonstrance was presented to the City Council, and was referred to a special committee from each ward. Final action will be taken at the next regular meeting. Your correspondent is constantly hearing flattering things of The Mirror. The newsdealers state that it has the largest sale here of any dramatic journal, and its circulation is on the increase.

ST. PAUL.—Metropolitan Opera House: Bluebeard, Jr. concluded a fair week's business. All the Comforts of Home was given its initial presentation in this city 8 to a good house and the comedy scored a complete success. The co. is remarkably clever and exceedingly well-balanced. The work of Robert Hilliard, Frank E. Lamb, Mr. Edwards and Kate Denin Wilson was especially deserving of commendation and the entire co. gave good support. Same co. all the week. The Summer opera season at this theatre will open 27 when the Wilbur Opera co. begin a long engagement. The Wilburs are great favorites in this city and the season will undoubtedly be a successful one. Nanon will be given 17-23.—Grand Opera House: C. A. Gardner in Fatherland, concluded a successful week's engagement. Grimes' Cellar Door opened 11 to a crowded house. The Two Sisters 17-23. Uncle Tom's Cabin 24-30.—Park Theatre: Balfe's tuneful opera, The Bohemian Girl, was given 11 with a fair cast. Juliette Marco made a pleasing Arline and Florence Wilson was excellent as the Gypsy Queen. Charles Huntingdon as Devilshoof and Hamilton Tetley as Thaddeus were good and the rest of the cast fair.—Olympic Theatre: This house will be dark 11, but will reopen 18 with Flo Arnold's Burlesque co. as the attraction.

DULUTH.—Temple Opera House: Hallen and Hart in Later On 11, 12. The large audiences were treated to a most agreeable surprise for this amusing skit afforded a great deal of genuine entertainment. It is an aggregation of capable and clever men and women whose chief merit consists in their vocal ability. There is really not what one could call a poor voice in the co., aside from that of the Irish comedian who makes no pretensions in a musical way. The ensemble was so excellent that it seems invidious to particularize three or four of the cast and comment on their work to the exclusion of others. Three of the women sing especially well and they all look pretty and captivating. The musical programme evinced good taste, each of the selections being harmonious and tuneful. The choruses were rendered excellently. The male quartette is one of the best that has been heard here in a long time. The Two Sisters 13, 14.—Items: The new Lyceum Theatre will not be completed in season for the anticipated opening on June 15 and it will be some weeks later before the house can be opened. Acting manager Lewis, of the Temple, after some very considerable hustling, succeeded in booking The Bostonians for his theatre for June 15-17. They were booked to open the Lyceum and Managing Director Frisbie, of the Opera House co., thought it would be a pity to let them go away without playing Duluth so Mr Lewis managed to book them for this season and also for next for the Temple. The Temple Opera House certainly deserves great credit for the class of entertainments they are now providing for the delectation of Duluth theatregoers and I see by their bookings for next season that they do not propose to let the grass grow under their feet. The erstwhile publisher of the Temple Opera House programme, F. Eddy Hanson, left here rather suddenly. The programme is now being published by New Boss, the former city editor of the Daily *Tribune*, who is a genuine hustler.

ST. CLOUD.—Opera House: R. D. MacLean and Marie Prescott pleased fair-sized audiences 4-5 in Cleopatra and Spartacus.

MONTANA.

HELENA.—Ming's Opera House: Ovide Musin Concert co., to very light business 4.—Abbie Carrington Grand Opera co. with lots of good printing, six people and a piano, played to empty benches 6. Two Sisters co. to fair business 8.

MISSOURI.

ST. JOSEPH.—Tootle's Opera House: John L. Sullivan, fairly supported by "Joe" Lannon, drew the banner house of the Spring season 7. The play, Honest Hearts and Willing Hands, only serves as the ostensible excuse for placing Sullivan on the stage. The giant was on his good behavior here.—Mention: Charles P. Elliott, local manager of Tootle's, will leave about June 1 for his first visit to New York. It is safe to say that Charles will spend some days "getting acquainted" before he settles down to business.

NEBRASKA.

FREMONT.—Love Opera House: John Dillon 8 to good business.

HASTINGS.—Kerr Opera House: Rentfrow's Pathfinders played to fair business week of 4.

PLATTSMOUTH.—Waterman Opera House: Spenser's Little Tycoon Opera co. to rather poor business, caused in a measure by the increase in prices.—Item: Manager Young will have a benefit 8. Andrews Opera co. in Chimes of Normandy will be the attraction.

NEW JERSEY.

ORANGE.—Music Hall: McCabe and Young's Minstrels, billed for 7, failed to appear, the illness of some of the members of the co. being given as the reason. Gorman's Minstrels booked for 12; Rose Coghlan in Lady Barter 16.

TRENTON.—Taylor Opera House: A large number of people witnessed the excellent presentation of The Still Alarm 7-9, and the many striking and realistic situations created the same enthusiasm as on previous visits here. Annie Pixley gave a charming performance of The Deacon's Daughter 11 to a delighted audience.—Arena: Barnum and Bailey's Circus gave two performances to tremendous business 9.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall: Frank Daniels in Little Puck for the benefit of the local lodge of Elks to big business 8.

CONCORD.—White's Opera House: Dark all the week with the exception of rehearsals for the Merchants' Carnival, which occurs 20-23. Phenix Hall: The Walter Scott Kennedy Concert co. gave a very satisfactory entertainment to good business 12.—Item: C. Wallace West has arrived at his home, in this city, after a very successful season with the Uncle Hiram co. He leaves in about two weeks to fill a Summer engagement with the Sawtelle Comedy co.

NEW YORK.

HARLEM.—Columbus Theatre: The Midnight Bell played to good business week ending 16. Percy Haswell made a charming picture and gave a delightful performance as Dot Bradbury. Her girlish gaiety and mirth, from their seeming spontaneity, were infectious, while her arch piquancy and naive grace in the scenes with Napier Keene in the first and third acts were irresistible. It needs no prophet to foretell that Miss Haswell has an eminently successful career before her. Eugene Canfield was as grotesquely amusing as of yore as Martin Tripp, and George Richards called forth many bursts of laughter as the Deacon. The other characters were in competent hands. Marie Hubert Frohman in The Witch 18-23.—Harlem Opera House: Frank Mayo in Davy Crockett and Nordeck played to fair-sized houses week ending 16. Mr. Mayo's excellent interpretations of these two characters are too familiar to need criticism. The support was efficient. This theatre closes the season after the current week.

ROCHESTER.—Academy: Lost in New York attracted fine audiences week closing 9. The co. was a fairly good one, and the spectacular effects excellent. Hearts of New York week of 11.—Items: M. V. B. Finch, local representative of Manager Jacobs' interests in this city, has severed his connection with the Academy, and will assume the management of the Imperial Concert co. Mr. Finch has made many friends during his sojourn among us, and we regret his departure.—J. P. Colton, manager of the Lost in New York co., was arrested 12 on charges preferred by the Humane Society, of allowing Rosetta Gmilich (Baby Rose) to appear in the play, claiming her to be under the legal age. Mr. Colton proposes to vigorously contest the case, claiming the affair to be a barefaced persecution. Theodore Thomas will give a concert at the Lyceum 20. The annual benefit of local lodge of Elks 11 was largely attended, and was a success in every particular.

BUFFALO.—Star Theatre: A. M. Palmer's co. presented Captain Swift, Jim the Penman and other well-known plays to large and well-pleased audiences 11-16. The cast, which included Maurice Barrymore, was excellent.—Corinne: Lyceum: John R. Cumpson in Fate's Promise did a fair week's business ending 16. The Beethoven Musical Club gave a theatre party in honor of Messrs. Hagar and Johnson of the co., who are members of the club, and later on a reception was tendered Mr. Cumpson and his co. at the Beethoven's home, followed by a banquet. House dark next week.—Court Street Theatre: Kate Purssell in Queen of the Plains did a good week's business 11-16.

OSWEGO.—Academy of Music: Gilmore's Band drew a full house 8. Old Homestead 14 to large business.

SYRACUSE.—Wieting Opera House: Gilmore's Band to a full house 7.—H. R. Jacobs' Opera House: Corinne in Carmen to S. R. O. 11-16. Lost in New York 21-23.

JAMESTOWN.—Allen's Opera House: Metz, supported by a good co., closed a very successful week's engagement 9.

AMSTERDAM.—Opera House: Annie Pixley in The Deacon's Daughter 8; good house. This closes the season here.

LYONS.—Memorial Hall: Annie Pixley in The Deacon's Daughter 7 to good business. Miss Pixley was called before the curtain at the end of every act. The Lyceum Theatre Orchestra of Rochester furnished the music.

MATTEAWAN.—Dibble Opera House: Little Lord Fauntleroy (Alberta Keen) pleased a fair sized audience 11.

NEWBURG.—Academy of Music: Money Mad opened 14 to a fair house. The co. will close season 16.

WATERTOWN.—City Opera House: The Old Homestead 12 to the largest house of the season.

SARATOGA SPRINGS.—Putnam Music Hall: Dark week of 4, in consequence of the cancelation of Our Malindy due 12.—Item: Napier Lothian, of the Boston Theatre, and his excellent orchestra, has been re-engaged for this season at the Grand Union Hotel here.

CANASTOTA.—Bruce Opera House: Howorth's Hibernica to a fair house 11.

HUDSON.—Opera House: Rose Hill's Burlesque co. drew a large house 14.

COHOES.—Opera House: Waite Comedy co. in repertoire 11-16 to good business.—City Theatre: Annie Pixley in The Deacon's Daughter 9, pleased a large audience.

POUGHKEEPSIE.—Collingwood Opera House: Goldsmith Russell presented A Poor Relation 9; Annie Pixley 11 in The Deacon's Daughter; Rose Coghlan in Lady Barter 14; all to good business. E. H. Sothern and Maggie Mitchell next week.

NORTH CAROLINA.

ASHEVILLE.—Grand Opera House: Baldwin Comedy co. in repertoire to good business week ending 9.—Item: Mrs. W. S. Baldwin, Pearl Melville and her little son, Walter S. Baldwin, Jr., will spend the Summer in Asheville. Mrs. Baldwin's health has been poor, and she thinks the climate will prove beneficial. Master Walter has a beautiful little pony, and is as happy as a king.

CHARLOTTE.—Opera House: Sanford Girls and Japanese Village 13 to a fair house. Myra Goodwin week of 18-23. The musical festival just closed was the finest ever given in this State. It was held in the new Auditorium, which seats about 7,000.

NORTH DAKOTA.

FARGO.—Opera House: The MacLean-Prescott co. in Marie Prescott's dramatization of Rider Haggard's novel, Cleopatra, and in Merchant of Venice 6, 7 to good-sized houses and appreciative audiences.—Items: Last week *The Commonwealth* mentioned the opening of a new opera house at Crookston.—Fargo is being again reminded of its lack by Barnesville, which is also about to dedicate a new opera house.

BISMARCK.—Athenæum: Ovide Musin Concert co. to fair business 7.

OHIO.

DAYTON.—The Grand: The Fay Foster Burlesque co. 11 for the benefit of the employes of the Grand and the Park. The immense audience that attended fully demonstrated that the efficient work of the employes during the past season has been appreciated by the theatregoers of this city.—The Park: Ada Gray 11-13 to fair business.—Cues: Larry H. Reisz, the popular manager of the Grand and the Park, will have a benefit 18, with A Pair of Jacks. The entire house was sold during the first morning of the sale.—Little Goldie will make her debut next season as the star in The Rocky Mountain Waif, opening here at the Park Aug. 10. W. J. Benedict, of Reist and Benedict, managers of the Ohio Circuit, is now booking her for the season of 1903-04.—Forrest Robinson has sent in his resignation, and will not be a member of the Summer stock co. at the Soldiers' Home this season. He has accepted a lucrative position in the Boston Fire Department, and in the future will sleep with his clothes on.—Frank C. Thompson, stage manager of An Irish Arab, will start at the close of the season for his home, San Francisco, to spend the Summer. Mr Thompson has several flattering offers for next season, but has not as yet closed.

COLUMBUS.—Park Theatre: David J. Ramage's Standard Theatre co. in The Octoroon, Michael Strogoff, The Convict's Daughter, to fair business week of 11-16.—Metropolitan Opera House: O'Dowd's Neighbors close the season at this house 18, 19.—Grand Opera House: Season closed 16 with A Barrel of Money. The treasurer and assistant, Walter Butterfield and Frank Andress, will have a benefit 20.—Items: Charles W. Benner is home, after a season in advance of Cleveland's Magnificents.—Al. G. Field is in town. He leaves for Louisville, Sunday, in his private car, accompanied by thirty Elks of the local lodge.

URBANA.—Market Square Theatre: An Irish Arab co. pleased a good house 8. The Fay Foster English Gaiety co. 12 to a very fair house.—Items: Barry McDargh, leading heavy of the Irish Arab co., left Urbana ten years ago with Lights o' London, and this was his first appearance before an Urbana audience. He had a royal welcome. Mr. McDargh and Alice McDargh and several others of the co. were entertained by his parents here. The Mirror correspondent was a special guest.—W. J. Benedict, of Reist and Benedict, the Ohio booking circuit, visited here 8. They are booking fine attractions for the Urbana house. Mr. Benedict will go to New York in a few weeks.

MANSFIELD.—Memorial Opera House: The season here closed 11 with Maggie Mitchell in Ray to an audience of 2,000 people. Mansfield's May Musical Festival 27-30 will be on a grand scale. The chorus of over 300 voices will include the musical societies of all the surrounding towns. The soloists include Mlle. Clementine Devere, soprano; Mlle. Clara Poole, contralto; William Dennison, tenor; Carl E. Martin, basso; Arthur Beresford, basso. A large and excellent orchestra from Cleveland has been engaged for the Festival.

STEUBENVILLE.—City Opera House: Ben Hur, by local talent, 14, 15 and matinee.—Items: Willis Patton and Jacob Griesinger have returned home after a successful season with H. Henry. Mr. Patton signed with Shepard's Minstrels for next season, and Mr. Griesinger has several good offers under consideration.

TOLEDO.—People's: Tony Pastor's co. is packing the house at every performance. Maggie Cline is the star, and the genial Tony has a number of new and good songs. Bobby Gaylor in The Irish Arab week of 18.—Wheeler's: Dark. Season will close 27 with Pearl of Pekin.

EAST LIVERPOOL.—Arena: Bob Hunting's Circus 4, 5; four entertainments to good business. Wallace and Co.'s Circus 6 afternoon and night, to immense crowds.

KENTON.—Dickson's Grand Opera House: Robert McWade in Rip Van Winkle to a small but appreciative audience 8.

ZANESVILLE.—Schultz's Opera House: Lewis Morrison in Faust played a return engagement 6 to S. R. O. The bright scenery lends interest to the play. Mr. Morrison received several curtain calls, and at the close of the Brocken scene made a short address to the audience. In a few well chosen words, he thanked them for their enthusiastic reception of his play, and promised a two nights' engagement for next season. This closed the season at Schultz' Opera House. The Artists contemplate another production of The Beggar Student on Decoration Day.

SANDUSKY.—Biemiller's Opera House: The last entertainment of the season will be Willard Spenser's opera, Little Tycoon, booked for 18.—Arena: Coup's Railroad Museum 14-16.

DENNISON.—Klipp's Opera House: P. F. Baker closed his successful season here 9 to very good business.

OREGON.

PORTLAND.—Marquam Grand Opera House: Roland Reed, surrounded by an efficient co., in Lend Me Your Wife and The Woman Hater, did a fine business 4-9. Roland Reed, Harry A. Smith, William C. Andrews, H. Rees Davis, Julian Reed, and Max Feirmann were capital. The attractiveness and ability of Isadore Rush, Nellie Free and Mrs. Mary Myers contributed much to the success of the plays. Baby Bunting also shared attention.—Corbray's New Theatre: A revision of Leonard Grover's Our Boarding House, 4-16, was enjoyed by substantial audiences. Sam Morris and "Johnny" J. Williams, impersonating Prof. Gregarious Gilliped and Col. M. T. Elevator, respectively, were in their element as mirth-provokers and made hits. Clay Clement, albeit out of his usual line, did very creditably as Guiseppe Bieritti. The rest were up to their wonted good work.—French's New Park Theatre: Lost and Won 4-9 to gave satisfaction to fairly filled houses. R. E. French, Esther Lyons and Eva French were proficient in their roles.—Standard: On the Sly, a side-splitting farce, ushered in a good bill week of 4-9. The olio concluded with Under the Gas-Pipes and Harrison's Tour, burlesques.—Colisæum: Week of 4-16 Muldoon's Picnic was effectively presented with John E. Donnelly and Maurice Burns leading. Mosburg's Comique: Charles Burton's The Roasted Lovers began the entertainment week of 4-16.—Corbray's Auditorium: The Royal Japanese Troupe to packed houses week of 4-16.—Items: Harry Brown, the popular comedian, will take the road with a first-class co. soon. M. B. Goldstein will herald him.—Frank Percy Weadon, advance agent for The County Fair, arrived 6.—Citizen George Francis Train, the fly around-the-world-in-fifty-five-days wonder, gave one of his multifarious, soul-stirring orations at the Marquam 8. Roland Reed and Isadore Rush occupied a box throughout the harangue.—Manager Fried arder had the Marquam very tastefully festooned in honor of President Harrison's visit, afternoon and evening of 9.—Col. George W. Bain lectured on "Capital, Labor and License" at the Tabernacle 10. Full house.—Hazel and Vilas, parachutists, gave an exhibition 10. These exhibitions continue all Summer.—The Portland Lodge of Elks' Social, given at Frank's Theatre, 13, was a gala affair. Roland Reed was made chairman for the evening, and discharged his duties in a felicitous manner. Brother Barker, of Seattle Lodge, made himself felt as the policeman of the occasion. He also sang several good songs, especially "He's on the Police force Now," which brought down the house. Brother Hausmann, of

New York Lodge, No. 1, also did some fine singing, and Brother Wood, of Portland Lodge, spoke eloquently of the order, etc., for which he was fined by Chairman Steel. Harry Brown, the comedian, gave a recitation. Brother W. J. Riley, of Portland Lodge, was called upon the stage and presented with a handsome charm. The symposium closed just as the sun was making its appearance above Mount Hood, and was one of the most successful ever given by the lodge. Mr. Barnes of New York at the Marquam 26, Shenandoah 27, Thatcher's Minstrels June 5.

PENNSYLVANIA.

PITTSTON.—Music Hall: Pittston Choral Society to a large and fashionable audience 12.——Items: Dan Hart will produce his two new plays, Wash and Footman, here next June. Business has been very encouraging, notwithstanding warm weather. The season will close late and open early.—Manager Jackson expects to add several new houses to the circuit he now controls.

EASTON.—Opera House: Dr. Bill to a large and delighted audience 5. We, Us & Co. to a poor house 7.

MCKEESPORT.—Wheeler's Opera House: Our Country Cousin played to a packed house 9.——Item: Frank Hunter will have charge of the house next season, and much is expected of the new management. Already a number of choice bookings have been made.

HARRISBURG.—Grand Opera House: A Bunch of Keys to a fairly good business. Ada Bothner, as Teddy Keyes, was the life of the co., and was fully equal to any of her predecessors in this part. The singing was fine and was heartily encored.——Items: The season has closed, and the local managers have been able to show a fair balance as the result of their efforts. At the beginning of this season it was feared that with two rival managements theatrical business would be demoralized in this city, but the older firm absorbed the younger, and the resultant effect of this move has been very gratifying to local and traveling managers.—The Last Days of Pompeii was such a profitable enterprise for its projectors, last season, that they are encouraged to try The Siege of Sebastopol, on Island Park, this season.—The season of 1891-92 will open Aug. 25, with McCarthy's Mishaps, followed by Emmett 29.

POTTSTOWN.—Opera House: The Boy Tramp to a good house. Excellent performance. The Castaways 11; attendance small; co. fair.

JOHNSTOWN.—Adair's Opera House: P. F. Baker in Bismark pleased a large audience 6. Daniel A. Kelly in The Shadow Detective 9 to only moderate business. Co. weak. The Sawtelle Comedy co. presented The Silver King 11 and Unknown 12 to fair business.

MONONGAHELA CITY.—Gamble's Opera House: Al. G. Field's Minstrels to the largest house of the season 5; S. R. O. when the doors opened.——Item: Al. Field is a Monongahela Valley boy, consequently everybody goes to see him when he is here. Virtually he closed his season here, and with most of his people went direct to Columbus, O., to be off for a week, and then play a week's engagement there during the Fair.

DANVILLE.—Opera House: The season closed with Daniel A. Kelly in The Shadow Detective to light business 7.

SHAMOKIN.—G. A. R. Opera House: One of the Finest 6 closed the season here to good business.——Items: The season just closed has been the most successful one of the last three.—The season of 1891-92 will open Aug. 19 with McCarthy's Mishaps.

NORRISTOWN.—Music Hall: Bunch of Keys to a small but appreciative audience 9.

WILKESBARRE.—Music Hall: Kittie Rhoades co. closed a week's engagement 9 to a large house. Business for the week good.

SHARON.—Carver Opera House: Eagan's Rip Van Winkle co. 7 to fair business.

READING.—Academy of Music: Hanlon's Superba 7-9 to good houses. It is the best spectacular we have had this season. E. H. Sothern, with a good co., gave The Maister of Woodbarrow to a large and fashionable audience 13. The performance was very clever.

LANSFORD.—Opera House: The Boy Tramp to a large and enthusiastic audience 9. W. H. Rile'e, Jr., and Juliet Irving shared the honors with the stars. Teddy Hogan's Dream, a comedy-drama in three acts, written by Joseph Gallagher, of this town, was successfully produced by local amateurs 6, the author playing Teddy. The piece and performance were very creditable for amateurs.

ALLENTOWN.—Music Hall: Patti Rosa 16 in the comedy-drama Imp to fair business. Miss Rosa is a clever little soubrette, and her winking song received several encores. Bert Coote, as the Florida landowner, was very funny. Kitty Rhodes opened 21 for the week in repertoire at popular prices. Miss Rhoades has a very good co. this season, and although the plays presented are all popular dramas, business for the first half of the week has not been very encouraging.

ASHLAND.—Opera House: E. J. Hassan's One of the Finest 8 to poor business. This closed their season here, which is reported to have been a very profitable one.

SCRANTON.—Academy of Music: Patti Rosa as Imp to a large and well pleased audience 12. E. H. Sothern in The Master of Woodbarrow to large business.

FORT WAYNE.—Masonic Temple: Edwin Arden in Raglan's Way played a return engagement to a good house 8, although he was deserving of better. His co. has been considerably changed since his last appearance here. Twelve Temptations to a fair house 12.

WARREN.—Library Hall: Jules Levy's Band failed to materialize 7. The Scott Recitals 9; fair house. Every one highly pleased. The season is closed here.

RHODE ISLAND.

PROVIDENCE.—The Gaiety: McKee Rankin and co. in The Canuck are drawing good houses here during week of 11.

WOONSOCKET.—Opera House: McCarthy's Mishaps, benefit of local manager Hawes, had a packed house. This was a deserved testimonial of the esteem of our playgoers for Manager Hawes. Hanlon's New Fantasma 11 to a fair house.

NEWPORT.—Opera House: A Midnight Bell to a large house 9. Cleveland's Colored Minstrels are due 9, and Gus Williams and John T. Kelly in U and I 21.

TENNESSEE.

BRISTOL.—Harmeling's Opera House: Two Old Cronies 7 gave an excellent performance to one of the largest audiences of the season. This closes the season here.

TEXAS.

TAYLOR.—Opera House: The Austin Dramatic Club presented The Silver King to a fair house 7. Chevalier Aldo Martinez, the sleight-of-hand performer, to fair business 6-8.

EL PASO.—Myars' Opera House: Emma Juch Opera co. in Rigoletto with Otto Rathjens in the title role, Miss Juch as Gilda and Payne Clarke as The Duke of Mantua. One of the most pleasing and successful operatic representations ever given here. Full house and entire performance a complete success. Hamlin's Fakir 15.——Item: Emma Juch co. canceled dates at Kansas City to open 11 in St. Louis. The co. left here on a special train 9.

UTAH.

OGDEN.—The Grand: Milton Nobles and co. presented From Sire to Son to a good house 9.

VIRGINIA.

ROANOKE.—Opera House: The Two Old Cronies 8 turned people away. This was their third visit and their largest house. Ada Deaves, Charley Jerome and Ada Stockholm made pronounced hits. This co. closed their season in Lynchburg 9.——Items: Manager Anderson, of the Two Old Cronies says he will have one of the best cos. on the road next season he ever had. No individual member of the co. will be starred, but they will all be stars and everybody will have a chance to show what he or she can do.—Archie Sands, the stage manager and general advertising agent of the Opera House here, left for Cincinnati 8 to join Allen's Imperial Minstrels as advance agent.—Manager Beckner has again leased the house here for another season. He will also join Allen's Minstrels 17.—Your correspondent had a tug of war with the grippe for the last fortnight.

LYNCHBURG.—Opera House: Two Old Cronies to a large and enthusiastic audience 9.——Item: With the ending of the Old Cronies' season here, the firm of Wills and Anderson is dissolved. Mr. Wills will rewrite the Old Cronies and present it next season with entirely new scenery. He will also bring out his new farce, Wait Till the Clouds Roll By. Mr. Wills has secured for his co. next season Josie Domaine, Miss Bellman, Mrs. Mackey and Marty Collins. Blanche Chapman has been engaged to replace Ada Deaves, who will go with Mr. Anderson.

NORFOLK.—Academy of Music: The Baldwin Comedy co. played to fair business week of 11.——Opera House: Dark.

STAUNTON.—Arena: John Robinson's Circus exhibited here 12 to immense tents afternoon and night. Good show. The grand spectacular opening piece, Solomon and the Queen of Sheba, was especially fine.

WASHINGTON.

SPOKANE FALLS.—Auditorium: The Bostonians 4-6 to good business. Mr. Barnes of New York to fair houses 7-9.——Items: The Bostonians will close season at Chicago 23. The co.'s orchestra play "The Star Spangled Banner" every evening. Julia Gorton will go to England to fill an engagement at a London theatre.

TACOMA.—Theatre: The Bostonians drew large houses in a three nights' engagement, with matinee, ending 2. It has been some time since anything has appeared here that has been so eminently satisfactory as the entertainments given by the Bostonians. Several members of the co. were socially entertained by our citizens. H. C. Barnabee as High Sheriff of Nottingham, in Robin Hood, Jessie Bartlett-Davis as Vladimer Samoiloff in Fatinitza, and Mary Stone as Suzette in Suzette were, perhaps, the recipients of the most generous applause, though other members of the co. were deserving. H. C. Barnabee is very popular here, where he owns real estate. W. S. Cleveland's Consolidated Minstrels 5, 6 and matinee to fair business.

SEATTLE.—Opera House: Cleveland's Consolidated Minstrels 8, 9 and Saturday matinee to good business.——Comedy's Theatre: Uncle Tom's Cabin was presented by the stock co. to good houses. Miss Conchita as Topsy was the feature. Laura Alberta as Eliza was very good.

WEST VIRGINIA.

WHEELING.—Opera House: Mme. Janauschek 5, 6 to very light business.——Grand Opera House: Alone in London 11, 12; business fair.——Arena: Hunting's Circus 12-14; good show; splendid business.

WISCONSIN.

MILWAUKEE.—Davidson: Frederick Warde and Mrs. D. P. Bowers 11-13 drew good houses.——Bijou: The Dark Secret week of 4 to fair business.——Items: Joseph Paige Smith has returned home for the Summer having closed his season with The Stowaway. Martin Cody will also spend his Summer here. Mr. Cody is one of the most successful stage managers in the country and is engaged for next season with The Country Circus.—Branch O'Brien was here this week ahead of Effie Ellsler.—Howard Tuttle, scenic artist at the Davidson, has just completed two new sets, one a palace scene which is a most creditable piece of work.

RACINE.—Belle City Opera House: Buchanan Comedy co. week of 4-9 at popular prices; attendance not large.

APPLETON.—Opera House: A Crazy Lot pleased a fair house 6.

WAUSAU.—Grand Opera House: Effie Ellsler in The Governess 8 to fair business.

BELOIT.—Goodwin's Opera House: Swedish Ladies' Concert co. to a big house 8.——Arena: Ringling Brothers' Circus 6 drew largely and gave a fine performance.

WEST SUPERIOR.—Grand Opera House: Frederick Warde and Mrs. D. P. Bowers presented Henry VIII. to one of the largest and most fashionable audiences of the season.

SHEBOYGAN.—Opera House: Adams and Aikens in A Crazy Lot 9, 10 to light business. Senorita Gautier's Spanish toe and tambourine dance was exceptionally fine. The co. closes season at Houghton, Mich.

JANESVILLE.—Myers' Grand Opera House: A Dark Secret to fair business 6, 7. The season here will close with Neil Burgess' County Fair 16. It will open Sept. 1. Incandescent lights will be added to this beautiful theatre.

ASHLAND.—Grand Opera House: The Swedish Sextette gave a very good concert to a large audience 11. They were detained by the burning of a railroad bridge and did not reach here until 9:45 the same evening. The audience waited patiently, and only a few accepted the offer of having their money refunded.

MADISON.—Fuller Opera House: Frederick Warde and Mrs. Bowers in Henry VIII. to a large and appreciative audience 9.

LA CROSSE.—Theatre: Hallen and Hart played to a large and fashionable audience 14.

WAUSAU.—Grand Opera House: Newton Beers in Enoch Arden 12 to fair business. Fatherland 23.

WYOMING.

CHEYENNE.—Opera House: George Thatcher's Minstrels gave an excellent performance to a good-sized audience 6. Professor Rogan gave a lecture on his trip to Alaska to a fair audience 7.

CANADA.

HAMILTON.—Grand Opera House: Lost in New York was presented at the Grand 7, 8 and matinee, with its realistic river scene and steamboat and several other very fine stage effects.——People's Theatre: Notwithstanding the warm weather, this house has been doing a good business all week with a very fair co.——Item: Manager Reche's benefit takes place 18. An amateur co. will produce Mikado, and there will undoubtedly be a packed house, as Mr. Reche is a great favorite.

WINNIPEG.—Princess' Opera House: R. D. MacLean and Marie Prescott week of 4-11.

QUEBEC.—Academy of Music: The Gorton Minstrels 4, 5 to good business, considering there was a downpour of rain the first night.

HALIFAX.—Academy of Music: Redmund-Barry co. in A Cure for the Blues and Cuchillo, with Yellow Roses and Boston Common (Marble Arch) as curtain-raisers, during week of 4 to fair business. Mr. Redmund as Cuchillo received a curtain call nightly. Mrs. Barry gave finished performances. Among the support, Clara Louise Thompson became a favorite. She has a good voice, pleasing manner, and dresses with great taste. M. E. Simpson gave a clever interpretation of the old countryman in the comedy, and Louis Bresn is a valuable member of the co., but the rest of the support is weak. The co. concludes their engagement 23, leaving here 27, and close their season at Worcester June 6. They may play several weeks at the Boston Museum, but will commence their regular season in the South Sept. 1, and after a tour in that section will play through New England. Cuchillo and A Cure for the Blues will be their repertoire. We are to have an Uncle Tom's Cabin co. in July, and if is not a tent show, either.

MONTREAL.—Academy of Music: Evans and Hoey in A Parlor Match to good houses week of 11-16. The three Sisters Lewey in their dancing and mandolin trio were very pleasing.——Theatre Royal: The City Club Burlesque and Vaudeville co. drew large houses week of 11-16. Co. and costumes fair.

TORONTO.—Grand Opera House: Evans and Hoey in The Parlor Match, who have not visited Toronto for a few years, opened 7 to a large house. The engagement was profitable. This week practically closes the season at this house.——Toronto Opera House: The City Club Burlesque co. week of 4. It is a well balanced co., and contains good material. They had a good week's business.——Items: There seems to be no lack of patronage at Robinson's Musee Theatre. There are new attractions weekly, and plenty of them.—H. R. Jacobs was in the city 5, and, together with J. Frank Cushman, his local manager, enjoyed The Parlor Match at the Grand.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

ALEXANDER SALVINI: Boston, Mass., May 18-23.
ALMA STUETZ: Boerne, Tex., May 20, San Antonio 21-23.
ADA GRAY: Columbus, O., May 21.
AUNT BRIDGET'S BABY: New York city May 18-30.
ALL THE COMFORTS OF HOME: Chicago, Ill., May 18 indefinite.
ANNIE PIXLEY: New York city May 18-23.
ALLEN BENEDICT: Cleveland, O., May 18-23, Brooklyn, N. Y., 25-30.
AUGUSTIN DALY: Boston, Mass., May 18, June 6.
ALL THE COMFORTS OF HOME: Chicago, Ill., May 18-June 14.
ALVIN JOSLIN: Waltham, Mass., May 20.
ARIZONA JOE: Providence, R. I., May 18-23.
ALONE IN LONDON: Baltimore, Md., May 18-23, New York city 25-30.
A CRAZY LOT: Alpena, Mich., May 22, 23.
A KNOTTY AFFAIR: New York city May 18-30.
AN IRISH ARAB: Toledo, O., May 18-23.
A. M. PALMER: Chicago, Ill., May 18 June 6.
BOTTOM OF THE SEA: Chicago, Ill., May 17-30.
BLUEBEARD, JR.: Milwaukee, Wis., May 24.
BLUE JEANS: Chicago, Ill., May 11—indefinite.
BUSCH OF KEYS (Bothner's): Harlem, N. Y., May 18-23.
COUNTY FAIR (Jefferson's): Burlington, Ia., May 21.
CUTLER COMEDY: Chelsea, Ia., May 20, Blairstown 21-23.
CLEMENCEAU CASE (Sybil Johnstone): Pittsburg, Pa., May 18-24.
COLD DAY: Brooklyn, E. D., May 18-23.
CRYSTAL SLIPPER: Omaha, Neb., May 17-23.
C. A. GARDNER: West Superior, Wis., May 18, Eau Claire 21, Chippewa Falls 22, Wausau 23, Green Bay 25, Appleton 26, Oshkosh 27, Fond-du Lac 28, Watertown 29, Milwaukee 30-6.
COUNTY FAIR: Denver, Col., May 18-24.
DANIEL A. KELLY: Cincinnati, O., May 18-23, Pittsburg, Pa., 25-30.
DARK SECRET: Bay City, Mich., May 21, East Saginaw 22-23.
EDWARD P. SULLIVAN: Binghamton, N. Y., May 18-23.
EMMA WELLS: Trenton, N. J., May 18-23.
EUNICE GOODRICH: Cedar Rapids, Ia., May 18-23, Rock Island, Ill., 25-30, La Crosse, Wis., June 1.
FAST MAIL: Louisville, Ky., May 18-23.
FANNY DAVENPORT: Chicago, Ill., May 4-23.
FRANK LINDOM: Indianapolis, Ind., May 18-23, Columbus, O., 25-30.
FERGUSON AND MACK: Lynn, Mass., May 21.
GEORGE C. STALEY (A Royal Pass): Denver, Col., May 18-23, Colorado Springs 25, Pueblo 26, Salida 27, Leadville 28, Aspen 29, Provo, Utah, 30, Salt Lake City June 1, 2, Park City 3.
GAIETY THEATRE (Chase and Dickinson): Creston, Ia., May 18-23.
GRISMER DAVIES: San Francisco, Cal., April 27—indefinite.
GRAY-STEPHENS: Providence, R. I., May 18-23.
GRIMES' CELLAR DOOR: St. Paul, Minn., May 17-23.
GO-WON-GO MOHAWK: Albany, N. Y., May 20, Troy 21, Boston, Mass., 25-30.
GERMAN LILLIPUTIANS: Denver, Col., May 18-30, Salt Lake City, Utah, June 2-4.
HOLDEN COMEDY: Lexington, Ky., May 18-23.
HORNET'S NEST: Providence, R. I., May 21-23.
HINES-REMINGTON: Rochester, N. Y., May 18-23.
HONEST HEARTS AND WILLING HANDS: Leadville, Col., May 20.
HELEN BARRY: Boston, Mass., April 20-May 23.
IRISH LUCK: Pittsburg, Pa., May 18-23.
IDA VAN CORTLAND: Ashland, Wis., May 18-23, Eau Claire 25-30, St. Paul, Minn., June 1-16.
JOSIE MILLS: Chatham, Can., May 18-23.
J. H. HUNTLEY: Louisville, Ky., May 18-23, Indianapolis, Ind., 25-30, Chicago, Ill., June 1-27.
JAMES O'NEIL: New York city May 4-30.
KIDNAPPED: New York city May 11-23.
KATE CLAXTON: Newark, N. J., May 18-23.
KATIE EMMETT: San Francisco, Cal., May 18-30.
KITTIE RHOADES: Elmira, N. Y., May 18-23.
KINDERGARDEN (Howell and Gerbert): Grand Rapids, Mich., May 18-23.
KITTIE ARYMAN: Proctorsville, Vt., May 18-23.
KEEP IT DARK: Philadelphia, Pa., May 18-23.
KARL'S PROMISE: Columbus, O., May 21-23.
LYDIA THOMPSON: Lowell, Mass., May 18, Lawrence 20.
LITTLE NUGGET: Washington, D. C., May 18-23.
LYCEUM THEATRE (Daniel Frohman's): Brooklyn, N. Y., May 18-24.
LEWIS MORRISON: Minneapolis, Minn., May 17-23, Duluth 25, 26, West Superior, Wis., 27, Fargo, No. Dak., June 1.
LIZZIE EVANS: Chicago, Ill., May 11-23, Springfield, O., 25, 27, Seymour, Ind., 28, 29.
LIMITED MAIL: Kansas City, Mo., May 17-23, Topeka, Kans., 25, St. Joseph, Mo., 26, Lincoln, Kans., 27, Omaha, Neb., 28-30.
LOST IN NEW YORK: Syracuse, N. Y., May 17-23.
LATER ON: Chicago, Ill., May 17-23.
MAY HENDERSON: Hornellsville, N. Y., May 18-23, St. Catharines, Ont., 25-30.
MACLEAN-PRESCOTT: Winnipeg, Man., May 21-26, Grand Forks, N. Dak., 26, Duluth, Minn., 27-29, Superior, Wis., 30.
MORA-WILLIAMS: Tonawanda, N. Y., May 18-23, Oswego 25-30.
MIDNIGHT ALARM: Pittsburg, Pa., May 18-23.
MR. WILKINSON'S WIDOWS: New York city March 30—indefinite.
MARIE HUBERT FROHMAN: Harlem, N. Y., May 18-23.
MATTIE VICKERS: Detroit, Mich., May 18-23.
MEN AND WOMEN: San Francisco, Cal., May 11-June 6.
MAUD OSWALD: Union, Tex., May 20.
MR. AND MRS. KENDAL: Cleveland, O., May 20, Buffalo, N. Y., 21-27.
MILTON NOBLES: Helena, Mont., May 20, Grand Forks, No. Dak., 27, Winnipeg, Man., 28-30, Crookston, Minn., June 1, Fargo, No. Dak., 2, Duluth, Minn., 3, Ashland, Wis., 5, Wausau 6.
MR. BARNES OF NEW YORK: Portland, Ore., May 18-23.
MAUD ATKINSON: Greenville, Miss., May 18-23.
MCKEE RANKIN: N. Y. city May 18-23.
NIOBE: Philadelphia, Pa., May 11-23.
NEW YORK THEATRE (C. R. Hunt's): Frostburg, Md., May 18-23, Grafton, W. Va., 25-30.
BOSS MUSICAL COMEDY: Jeannette, Pa., May 20, Brighton 21-23.
ONLY A FARMER'S DAUGHTER: St. Louis, Mo., May 17-23, Chicago, Ill., 25-30.
OLIVER W. WREN: Newton, N. J., May 20, Deckertown 21, Butler 22, Boonton, 23, Rockaway 24, Madison 26, Summit 27, Milburn 28, Westfield 29, Greenport 30.
OLD JED PROUTY: Rockland, Me., May 22.
OLIVER BYRON: San Francisco, Cal., April 1—indefinite.
OLD HOMESTEAD: Utica, N. Y., May 20, Johnstown 21, Poughkeepsie 22, Newburg 23, Scranton, Pa., 25, Carbondale 26, Pittston 27, Wilkesbarre 28, Allentown 29, Reading 30.
PAT REILLY: Chicago, Ill., May 17-23.
ROBERT B. MANTELL: New York city May 25-June 20.
RHEA: Hartford, Conn., May 20, Springfield, Mass., 21, Waterbury, Conn., 22, Birmingham 23, Poughkeepsie, N. Y., 25, Newburg 26.
RAYMOND COMEDY: Beardstown, Ill., May 18-23.
ROBERTSON AND GASKELL: Danville, Ill., May 18-23.
RICHARD MANSFIELD: New York city May 4-30.
ROSINA VOKES: New York city April 13—indefinite.
ROSE COGHLAN: New York city May 18-23.
RUNAWAY WIFE: Toronto, Ont., May 18-23.
RUBY LA FAYETTE: Pilisboro, Tex., May 20.
REUBEN GLUE: Philadelphia, Pa., May 18-23.
STILL ALARM: Worcester, Mass., May 20, Lowell 21-23, Lynn 25-27, Brockton 28-30.
STUART ROBSON: New York city April 27-May 30.
STANDARD THEATRE (D. J. Ramage's): Muncie, Ind., May 18-23.
THE FUGITIVE: Worcester, Mass., May 18-23.
TWO SISTERS: St. Paul, Minn., May 17-23, Minneapolis 24-30, Milwaukee, Wis., 31-June 6.
THE FAKIR: San Bernardino, Cal., May 20, Riverside 21, San Diego 22, Los Angeles 23-27, Visalia 28, Fresno 29, Stockton 30, Sacramento June 1, 2, Woodland 3, San Jose 4, Oakland 5, 6.
THE SOUDAN: Boston, Mass., April 20—indefinite.
THE PATRIOT: Pittsburg, Pa., May 18-23, Chicago, Ill., 24-June 20.
THE BROOM MAKER: New York city May 18-23.
TWELVE TEMPTATIONS: Fort Scott, Kans., May 20, Topeka 21-23.
UNCLE TOM'S CABIN (Thearle's): Milwaukee, Wis., May 18-23.
UNCLE TOM'S CABIN (Webber's): Jersey City, N. J., May 18-23.
UNDER THE GASLIGHT: Newark, N. J., May 18-23.
WORK AND WAGES: Boston, Mass., May 18-23.
WOLVES OF NEW YORK: Boston, Mass., May 18-23.
WILLIAM REDMUND: Halifax, N. S., May 4-23.
WOLFORD SHERIDAN: Lima, O., May 18-23.
W. H. CRANE: Chicago, Ill., April 27-May 23.
ZEFFIE TILBURY: Woonsocket, R. I., May 20, Taunton, Mass., 21, 22, Newport, R. I., 23-30.

OPERA AND CONCERT.

ARIEL-THOMAS CONCERT: Shenandoah, Ia., May 20.
BURNETT-MOULTON OPERA: Erie, Pa., May 18-23, Cleveland, O., 25-indefinite.
BOSTONIANS: Duluth, Minn., May 18-23, Chicago, Ill., 25-30.
CORINNE: Brooklyn, N. Y., May 18-23.
CARLETON OPERA: Washington, D. C., May 11-indefinite.
DE WOLF HOPPER OPERA: New York city, May 4, indefinite.
EMMA ABBOTT OPERA: Baltimore, Md., May 11-16, definite.
GRAU OPERA: Baltimore, Md., May 18-23.
KRUGER ENGLISH OPERA: Brooklyn, N. Y., May 18-indefinite.
LADIES' SCHUBERT QUARTETTE: Fredericksburg, Md., May 21, 22, Chestertown 23.
LITTLE TYCOON: Buffalo, N. Y., May 20.
MCCAULL OPERA: New York City May 11-indefinite.
MALE SCHUBERT QUARTETTE: Morris, Ill., May 20, Joliet 21, Aurora 22, Chicago 23.
ORPHEUS MUSIN CONCERT: Minneapolis, Minn., May 20, Duluth 21, Superior, Wis., 22, Ashland 23, Hurley 25, Hancock, Mich., 26, Negaunee 27, Marquette 28, Escanaba 29, Sault Ste. Marie 30, East Saginaw June 1, Port Huron 2, Detroit 3, Chatham, Ont., 4.
PEARL OF PEKIN: Cincinnati, O., May 18-23.
PAULINE HALL: Philadelphia, Pa., May 18-30.
POOR JONATHAN: N. Y. city Oct. 24—indefinite.
SEA KING (Gilmore's): Louisville, Ky., May 18-23.
SHIP AHOY (A): New Haven, Conn., May 22, 23.
SHIP AHOY (B): N. Y. City May 4-30.
THE MERRY MONARCH (Francis Wilson): Brooklyn, E. D., May 18-23.
WILBUR OPERA: St. Paul, Minn., May 18-23.

VARIETY AND BURLESQUE.

CREOLES (Bert's): Cincinnati, O., May 20, Cleveland 21-23.
CREOLE BURLESQUE: Baltimore, Md., May 18-23.
ELLIOTT'S VOYAGERS: Buffalo, N. Y., May 18-23, Washington, D. C., 25-30.
FLO AUSTIN SPECIALTY: St. Paul, Minn., May 18-23.
FAY FOSTER BURLESQUE: Pittsburg, Pa., May 18-23.
HEWSEY BURLESQUE: Philadelphia, Pa., May 18-23.
LONDON GAIETY GIRLS (Flynn): Jersey City, N. J., May 18-23, Newark 25-30.
LILLIE MCHENRY'S BURLESQUE: Louisville, Ky., May 18-23.
LILY CLAY BURLESQUE: Brooklyn, N. Y., May 18-23.
NIGHT OWLS: Boston, Mass., May 18-23.
RENZ-SANTLEY: Buffalo, N. Y., May 18-23.
ROSE HILL'S BURLESQUE: Troy, N. Y., May 18-23.
REILLY WOODS: Chicago, Ill., May 18-23.
SHERIDAN AND FLYNN: Philadelphia, Pa., May 18-30, New York city June 1-6.
TURNER'S BURLESQUE: New York city May 18-30, Boston, Mass., June 1-6.
TONY PASTOR'S: Chicago, Ill., May 18-June 6.
WEBER AND FIELD: Brooklyn, E. D., May 18-23.

MINSTRELS.

CLEVELAND'S COLORED: Lynn, Mass., May 20, Newburyport 26, Amesbury 29.
GORTON: St. Johns, N. B., May 20.
THATCHER: San Francisco, Cal., May 11-23.
VREELAND: East Greenwich, R. I., May 21, Warren 26, Bristol 27, Mansfield, Mass., 28, Gardner 29.

CIRCUSES.

ADAM FOREPAUGH'S CIRCUS: St. Louis, Mo., May 18-24, Decatur, Ill., 25, Lafayette, Ind., 26, Fort Wayne 27, Lima, O., 28, Mansfield 29, Canton 30.
BARNUM BAILEY CIRCUS: Elmira, N. Y., May 22.
DRILLENBACH'S: Bloomington, Ill., May 20-23.
F. J. TAYLOR: Glenwood, Neb., May 20.
HUNTING'S CIRCUS: Washington, Pa., May 20, Canonsburg 21, Pittsburg 22, 23.
IRWIN BROS. CIRCUS: Springfield, Mass., May 20, 21.
JOHN ROBINSON: Frankfort, Ky., May 20, Louisville 25, 26.
MAIN AND CO.'S CIRCUS: Tannersville, Va., May 20, Glenville, W. Va., 22.
WALTER L. MAIN: Bradford, Pa., May 22.
WASHBURNE AND ARLINGTON'S CIRCUS: Norwich, Conn., May 20, New London 21, Westerly, R. I., 22, Providence 23, Pawtucket 24, Woonsocket 25, Worcester, Mass., 27, Springfield 28.

MISCELLANEOUS.

BRISTOL'S EQUINES: Fremont, O., May 20, 21, Massillon 22, 23, Pittsburg, Pa., 25.
HANNIBAL A. WILLIAMS: Baltimore, Md., May 21.
JAHU DEWITT MILLER: Garrettsville, O., May 20, Beaver, Pa., 21, Creston, O., 22, Austinburg 23, Willoughby 25, Hubbard 26, Springboro, Pa., 27, Conneautville 28, Westfield, N. Y., 29, Sinusman, O., 30, California, Pa., June 4, Athens 6.
MRS. GEN. TOM THUMB: Philadelphia, Pa., May 18-23.
NETTIE MORRIS' EQUINES: Bangor, Me., May 20-23.
STEEN-ABBOTT: Beatrice, Neb., May 20.

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A DANGEROUS WOMAN.

An evening at Coronado, Southern California.

Mary sat in a low chair on the little balcony, and watched the deepening sea. A dance was in progress in the ball-room of the hotel, and as she mused idly she was conscious of a peculiar harmony, the plaintive strains of Waldteufel mingling with the moaning of the breakers.

Afar in the West was an angry streak of red; anon it suddenly sank into the sea, when a subtle, chilling wind stole about like a thief, the moaning of the breakers ceased to give place to a sullen, stifled roar, as they rose, mystic white, above their black bed, to dash in sudden fury upon the shore.

Mary shivered, rose and stepped through the open window into her room.

There were flowers everywhere, and their sweet breath was warm and grateful.

The young woman threw aside her shawl, and sat down to write. Her ready pen flew nimbly along the lines.

HOTEL DE CORONADO, Oct. 2, 18—.

My Dear Sir.

I've been sitting out there listening to the sea. Got here from San Diego this morning, and have passed the day in a religious inspection of the paradisical premises. I have been initiated into the splendors of the "white" room, the "blue" room and the bridal chamber. I have marvelled at the noble halls. I have made the circuit of the Spanish galleries, and have drowsed away an hour in that wondrous garden.

Your note which is before me, would have enraged a better woman than I. Perhaps I have no decent pride, eh? I don't know. However it is I'm not angry. You exclaim in these most untidy lines: "I must see you. I shall go to Coronado. I must tell you everything. I believe I am going mad."

I agree with you.

Now that is a nice kind of thing to hurl at an unsuspecting friend, isn't it? I cannot imagine what it is you want to tell me. If the communication you are so desirous to make is in the nature of sentiment or romance, let me inform you that I have little relish for either.

Then, too, I have an old-fashioned liking for homely virtues, as for example cleanliness. Heroes and heroines of poetic intrigue are never graceful in my sight. I am always fancying their getting caught.

How is this for a shower bath, eh?

You write that you are coming here. That will be pleasant. Of course you will bring your wife. I long to know her. You remember you showed me her photograph. She is beautiful. Who would dare stand ashamed before those clear, sweet eyes?

Yours sincerely, MARY BARR.

Mary put the pen-holder in her mouth, sealed and directed her letter, clasped her strong little hands above her head, tilted her chair and looked at herself in the mirror opposite.

Her white teeth bit into the pen-holder; she frowned a little, and screwed up the corners of her keen eyes.

"Why do I reply to that idiot?" she questioned, biting the pen reflectively. Then she rose, pressed the bell, and when the boy answered the summons, she gave him her letter to post.

Presently she nestled between the sheets. A ray from the light in the corridor stole into the room, and lightly touched the sweet face, out of which the everyday expression of alertness had faded.

She pressed her cheek into the soft pillow and fell asleep, looking like a little girl of twelve years.

* * * * * *

(From R. M. K. to Mary.)

SAN FRANCISCO, Oct. 6, 18—.

Your letter is here. I knew you would write as you have written. I longed for your reply. I wished it to be what it is, and yet I hated to get it. I feel like a man who has been standing for hours in the pouring rain without an umbrella. I shall not go to Colorado. Yours, R. M. K.

* * * * * *

(From Mary to R. M. K.)

BLAIR, Arizona, Oct. 7, 18—.

It's quite dark, although nearly six o'clock, I imagine.

I'm here in a wretched little room, writing at a shaky table with a nasty smelling, sputtering lamp upon it. This is the only hotel in the place. Here is the regulation bedstead and washstand, with the usual bleary mirror nailed above the latter.

The whole is dirty enough to suit what you call a bohemian. (Isn't it unjust that the sins of a few slovenly scamps who swindled a dozen Frenchmen should be eternally visited upon the heads of Bohemia's sons?)

Everything is very quiet. It's all sullen and black out there where the great prairie rolls. I can see nothing when I look out of the window, but a ghastly reflection of myself and the flickering lamp.

The heavy silence is broken occasionally by a deep, rich snore from the adjoining apartment. I think he is a drummer.

And now a strange, soft radiance steals over and envelops it all; now comes the sudden hush that commands the very silence to deeper silence.

Away, away off there glows a crimson line; slowly, surely it grows warmer, richer, akin to some wondrous symphony, like unto rich clouds that broaden as they take on deeper harmony as they grow fuller, louder, rise higher, higher until—dear me, the day has dawned.

Whenever nature does anything particularly lovely she makes me cry. I am like the youthful poet who went into the garden for inspiration. He found it all too, *too* beautiful, you know—the roses, the water, the moonlight; a thousand poems surged up in his soul, but all he could say was "Oh!" Just "Oh!" you know.

I believe I am getting lonely, and that will never do. I shall take the through train for Denver today. Good-bye.

By the way, here's a little photograph. Do you want it? I'll send it anyway. It's very much prettier than I, isn't it? God bless us all.

Yours, M. B.

* * * * * *

The sun was not fulfilling its promise of an hour ago. Vanquished by the obstinate clouds that would not be coaxed, it suddenly grew wan and feeble and the new day rose wearily.

Mary looked at the little photograph of herself. It showed a *mignonne* face, a broad clear brow, and eyes that reflected mingled strength and sweetness.

Mary looked in the glass. The auburn hair that some Frenchman had said glows with all the warm tints of Autumn foliage, was out of crimp, and in the bleak dawn she looked old and almost ugly.

"I've been up all night," she said, with a faint smile.

* * * * * *

(From R. M. K. to Mary.)

SAN FRANCISCO, Oct. 20, 18—.

My Friend.

It was good of you to send the picture. I look into the clear, brave, kindly eyes, and I cannot help it. I long for you.

Do you remember how you led me on to speak of my worthless self on that last precious evening? It seems to me that I still feel the warm grasp of your generous little hands. The serene light in your eyes, the tones of your voice, filled me with a sudden desperate longing to throw myself at your feet and confess all my misery, all my weakness.

You seemed a little goddess to me, pure, spotless and yet all merciful.

I feared your presence.

I knew that if I were near you I would some day betray myself. I dreaded your contempt, and yet I would have had you remain.

Have you forgiven me the mad lines I sent when I felt I must follow you?

Ah! I should have remembered that you are unlike all other women; that you are far above all the weaknesses that play havoc with the lives of us lesser creatures; that suffering like mine could not fill you with disgust.

I feel that I have forfeited all right to the friendship I have learned to prize above all things, and I fear I am taxing your patience, and yet I crave permission to write you once more, only once, after that you will never wish to hear from me again, nor shall I trouble you.

You have guessed much, but you do not know all. May I tell you?

R. M. K.

* * * * * *

(From Mary to R. M. K.)

COLORADO SPRINGS, Nov. 1, 18—.

My Dear Friend.

I am here at the Antlers. I ran up from Denver to have a glimpse of Pike's Peak, and a peep into the Garden of the Gods. Your letter was forwarded from the Albany in Denver.

Certainly. Write as fully and freely as you will. You must pardon me if I say that I do not think you are in so terrible a mess as you wish to believe.

Yours, MARY BARR.

* * * * * *

(From R. M. K. to Mary.)

SAN FRANCISCO, Nov. 7.

You must be prepared for a stupid letter.

You have humiliated me, dragged me through the dust of my own unworthiness, but I still have manhood enough left to thank you for it.

Forget that I ever wrote these letters. I was not responsible when I wrote them. I was in a condition of nervous excitement that was truly pitiable.

Thank God! I'm myself again—at least I think I am.

I shall never again enjoy the sublime egotism which led me to believe that I was just a little better than most men, and immensely stronger.

To use a homely phrase, I've had the conceit taken out of me. I am prepared to admit that I am made of clay—very ordinary at that and absurdly plastic.

My wife returns to-morrow. She will have been away a year almost. If I can meet her without guilt shining all over my face I believe that I can pull through and go about making her happy.

I would to God she had returned four months ago!

I have decided not to bore you with an explanation of that part of the unfortunate affair that you have not already guessed.

You know that I love a woman—a woman who is not my wife. Well, she has gone.

In all probability I shall never see her again. She still continues to write me. Her letters frighten me; they are desperate, despairing cries. It is hard to be deaf to them, but I will be.

Good-bye, sweet, sainted woman. You came, a bright, pure shining star of hope in the midst of my torture, suffering and weakness. From my soul I thank you for your healthful, helpful, friendship.

Good-night. Peace be with you, and may God bless you. Sincerely, R. M. K.

* * * * * *

Mary sat quite still for a few moments, and then the room rang with her laughter. Her maid peeped in from the adjoining apartment.

"Anna," cried our heroine, "just come here, and look at that fat old chap trying to mount that little horse."

* * * * * *

Several days later Mary sat cosily muffled in furs on the back platform of the sleeper as the train rattled through Weber Canon, and glanced through the columns of a Denver paper.

"Richard M. Kingsley, the well-known journalist, died in San Francisco of pneumonia, at eleven o'clock this morning. He leaves a wife, who was the beautiful Miss Craddock, and one little girl."

Mary drew her sables about her slender little body and gazed musingly at the vista of railroad ties.

"I hope the beautiful Miss Craddock won't get hold of my letters," she said to herself.

A. D.

A NEW LIBRETTO.

Having recently had occasion to note a considerable number of operetta librettos, I have the hardihood to write one myself. I hope that it will be found to be as coherent and as impressive as those that the New York stage has had of late years.

Here is mine:

Pierre, a soldier, seeing Claretta at play on fete day, falls in love with her. Claretta has a father whose half-brother's wife, Felice, is the queen of the Province. Pierre, unknown to Felice's husband,—who is Claretta's father (the half-brother of the half-brother)—is a cousin to Felice.

Things being in this condition, the enemy's troops attack the village. In the confusion of the attack, Claretta and Pierre escape through the lines, each disguised by a change of clothing. During the escape, Claretta sings the popular waltz song, "Golden Beams." The curtain falls on this splendid military tableaux.

Act II. The Strawberry Ball Room. In this act, Claretta's father, who is the Burgomaster of Balcomia, promises Claretta in marriage to the Second Duke Osper Osperstrander, in consideration of which the Grand Duke promises that the Burgomaster shall continue to be Burgomaster. Consequently there is a grand march of two hundred pages in crystal armors. Claretta tells the Burgomaster—her papa—in the charming aria, "Me and Pierre," that she is engaged to Pierre. The Burgomaster, incensed, orders Pierre to go off L. E.

Act III. The Public Square in Balcomia. Claretta is discovered knitting. While she is so doing, Boomerander, aide-de-camp to the Grand Duke, sings: "And that is the reason why." Pierre in the meanwhile has stirred up the rebellious troops of the neighboring provinces, and is marching at their head on the outposts of Balcomia. He sends a note to the Burgomaster, demanding instant surrender or death.

The Burgomaster refuses to give up the city papers, whereupon Claretta produces them from her dress and hands them to Pierre, who appears at L.

The Burgomaster, realizing his position and discovering that Pierre is the cousin of Felice, the wife of his half-brother, gives Claretta to Pierre, who is now the Grand Duke, and joins heartily in the finale.

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The annual meeting of the Actors' Fund of America Association will be held at the Madison Square Theatre, on Tuesday, June 2, 1891, at eleven o'clock A. M., when the election of officers will take place and the reports of the past year's work submitted. All members of the Fund can obtain tickets at admission by making personal application at the office of the Fund, No. 12 West Twenty-eighth Street.

Extract from the by-laws:

SEC. 7. At every annual meeting the President, two Vice Presidents, a Treasurer, Secretary and seventeen or such less number of trustees as shall have been legally designated, shall be elected by the members by BALLOT, these officers shall hold office for the term of one year, or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the Association.

RESOLUTIONS governing the election passed by the BOARD OF TRUSTEES:—

That at the Annual Business Meeting of the Actors' Fund of America, no one be allowed to attend such meeting unless a member of the Actors' Fund of America in good standing.

After all other business is finished at the regular business meeting, the annual election shall be held, the President of the Fund appointing the necessary Tellers and Judges of election, at least two tellers and two judges for each ballot box used, and as each voter deposits their ballot, he or she shall, if the Judges ask it, show their membership ticket.

Any member of the Fund shall have the right to challenge a vote, which challenge shall be decided by the Judges of the election.

A special committee of five members of the Fund appointed by the Board of Trustees (no member of which shall be an officer of the Association) shall put in nomination a ticket. Any person or persons shall be placed in nomination, when so requested, by a petition of five members in good standing of the Fund. All nominations made seven days prior to the date of the annual election shall be printed and shall be in some convenient place accessible to all members prior to election.

All ballots, written or printed, to be official, and that the tickets specified above shall contain the name of all candidates so nominated in uniform type, and shall also contain blank spaces for such deviations as individual members may desire.

The result of the general election shall be given at the regular anniversary exercises of the Fund in the afternoon, if possible.

Exercises commemorative of the tenth anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre, at 3 o'clock P. M.

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